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## WAR WON'T WAIT!

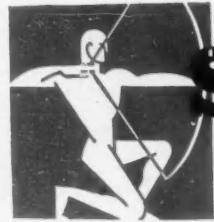
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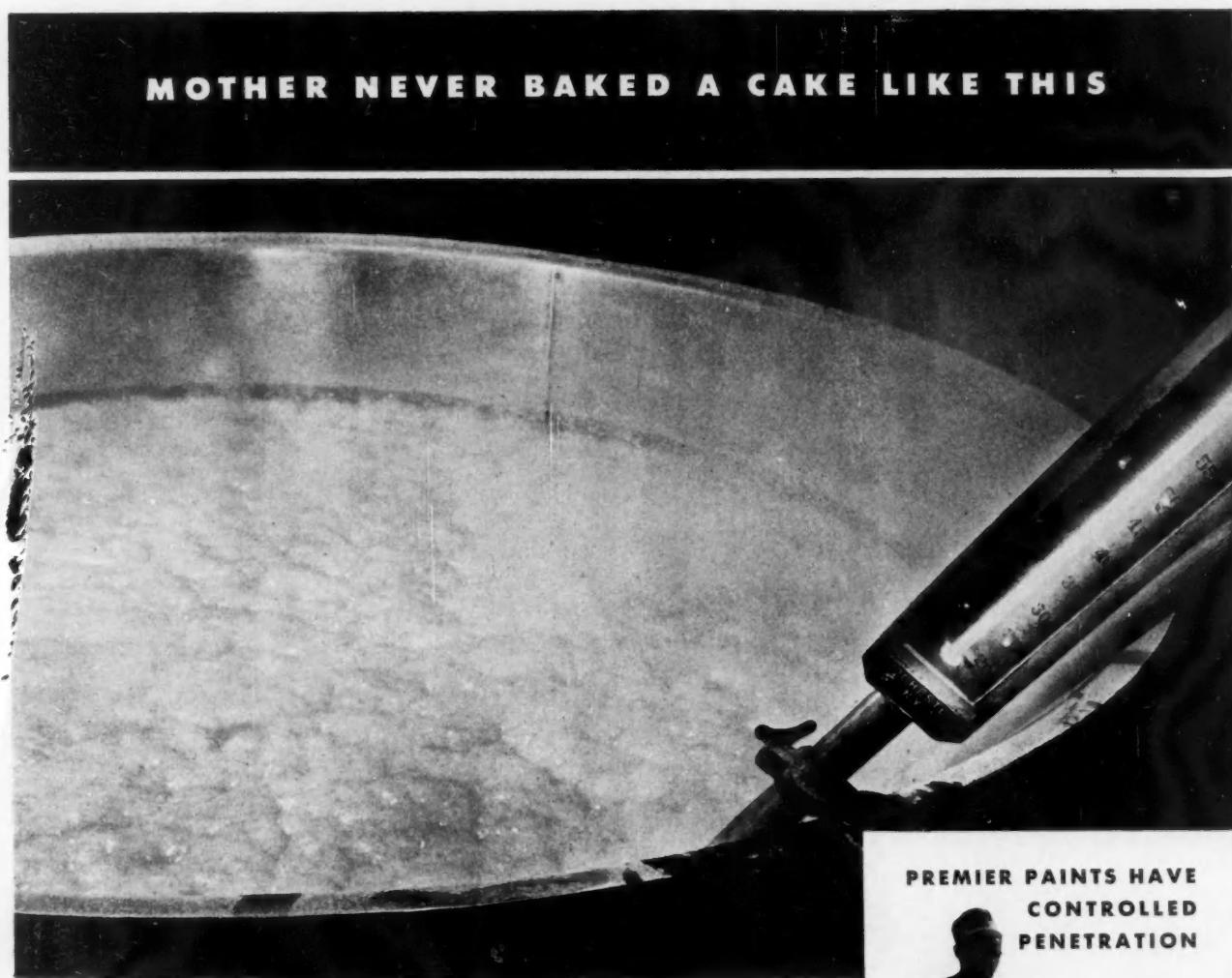
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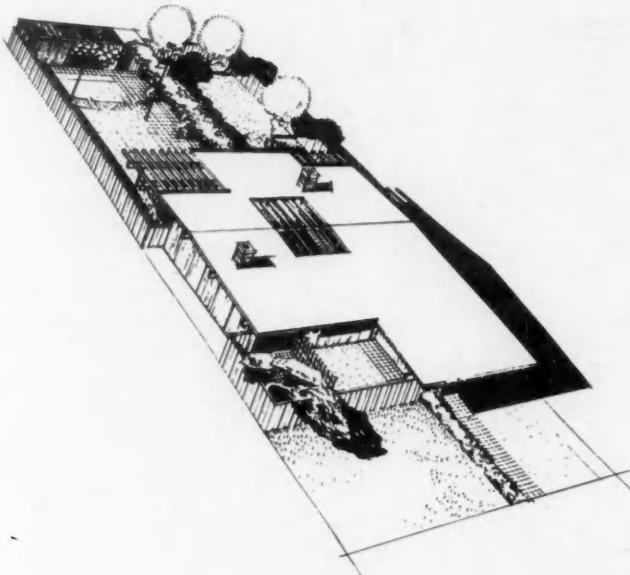
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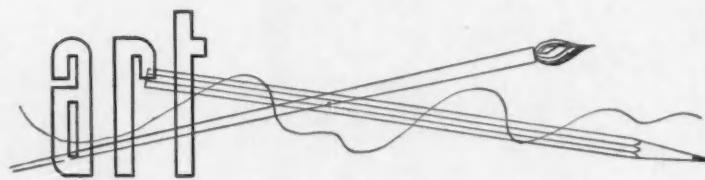
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LOS ANGELES



Perception is a difficult thing. And the full understanding of a work of art, which is made possible through our perceptive powers, depends upon our ability to surmount this difficulty—an achievement, unfortunately, which very few people, including artists, seem able to acquire. I am aware that lots of us are pretty certain we see a picture when we look at it—and this is undoubtedly true of 90 per cent of that which has been placed in the category of art. But the latter, it must be recognized, is an extremely general classification. We are given to calling anyone an artist who uses the *media of art*. For some it is sufficient that one is gifted with the use of a pencil, in so much as those of this opinion "cannot even draw a straight line." For others, almost anyone who has the courage to undertake the making of a picture, whether it be to copy a magazine cover or to tint photographs, is an artist. While those of another group, who critically reject this level of appraisal, are content if a picture is "beautifully painted," if it recalls pleasant memories, if it is like anything at all which experience has made familiar.

It does not require perception to enjoy such pictures. *The thing seen is not the picture but a stimulus to an association.* Nostalgic scenes may be recognized with a minimum of cerebral effort, as may that whole body of painting and sculpture where verisimilitude to nature is the objective. Such works are produced by the mechanics of the trade, and no doubt serve a useful purpose. But this, though it may satisfy the requirements of the "I-know-what-I-like" school, is certainly not art. Imitation, whether of nature or of one's predecessors, is hardly a creative activity.

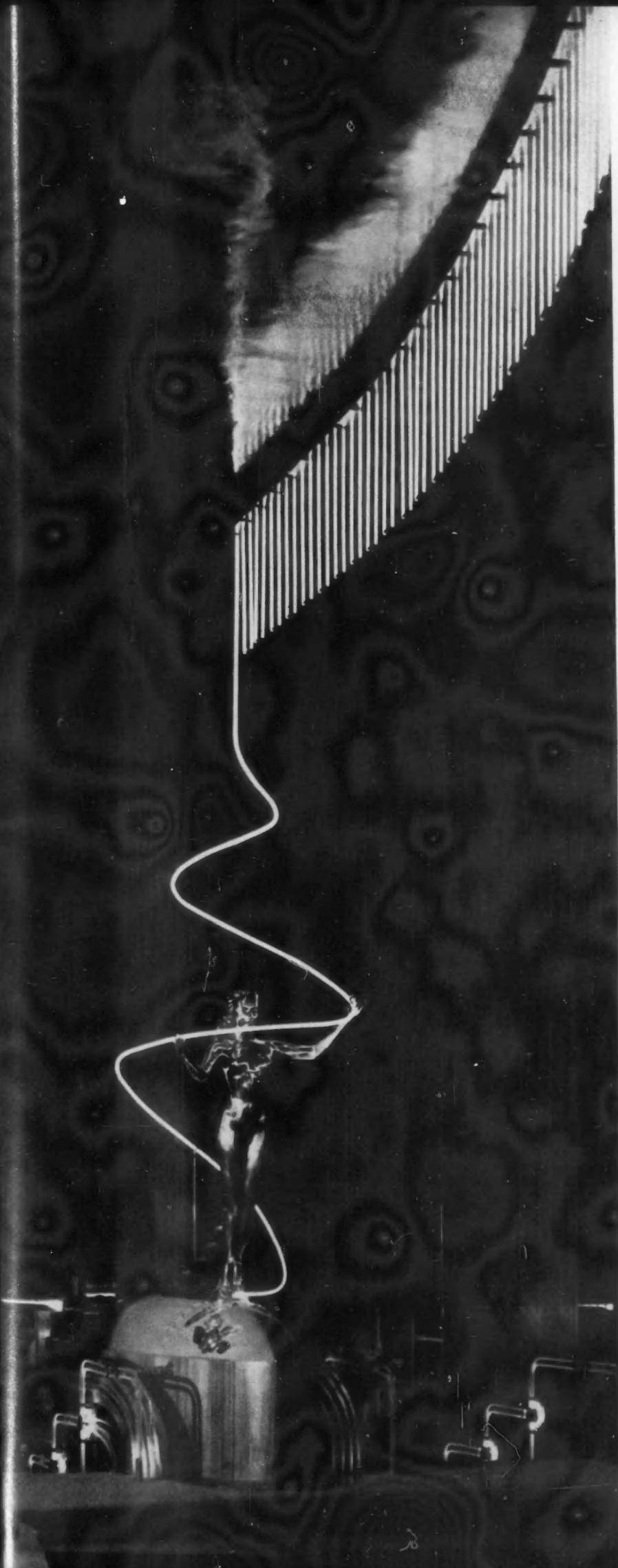
But what of the art which is creative?

By the very meaning of the word, to create is to bring forth, to invest something with new form, meaning, or character—the *presentation of a new conception*. Those things, then which are created, though they are not without relationship to that which has gone before, are essentially without precedent in our experience. Our ability to perceive, to accept, to assimilate, depends upon the extent of receptivity of which we are capable. The desire to understand must precede understanding. Innate capacities and experience will ultimately determine the depth of our perception.

To know a work of art it must be lived with, looked at, made part of our environment, and consequently of our unconscious. Art which is creative is something to be turned to in meditation, reflection, in all the devious passages of thought, and as a recurrent source of pleasure or fantasy. To so perceive a painting or a piece of sculpture then becomes in *itself a creative activity*. It brings a new awareness of relationships which had hitherto gone unnoticed; it makes possible new concepts of things from which new values are derived. Strange-ness or unfamiliarity no longer infringe upon our judgment. We are then, and only then, entitled to evaluations.

To our loss we have made it a kind of cultural duty to look at pictures (that is, those of us who do look at pictures). Out of our busy lives we snatch a moment to "see" an art exhibit. We hope to be "elevated" by noble inspiration and more often are exhausted by physical fatigue. Overcome by the sheer quantity of objects, we are unable to assimilate the contents of any one. Our glance wanders over a maze of color and forms; good and bad are reduced to a common denominator of confusion. In our haste to see everything, we see nothing. Art was meant to be an intrinsic part of a social milieu; the walls of museums and galleries provide a poor substitute. This does not mean that museums and galleries may not serve constructive ends. They are, at present, our primary means, other than books and reproductions, to see and become at least superficially acquainted with, an artist's work. Unfortunately, however, this in no way guarantees a presentation of all who merit an audience. It is for the artists—and the public—to demand a more flexible method of presentation of our creative resources.

Man Ray, with an exhibition of paintings at the Los Angeles Museum, belongs to that small body of creative men who have not gone unnoticed. But for those without the means to perceive his work, their evaluation is not likely to surpass that of the sailor who, upon entering the gallery, wise-cracked to his friends: "Don't tell me *this* is what I'm fighting for!" Yes, it would be pretty difficult to explain continued on page 10



# DRAMATIC

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#### ART

continued from page 8

to this lad why Man Ray's art should be one of the things he is fighting for. How can anyone wish to defend things he neither comprehends nor possesses? As a nation we have found it practical to discourage introspective thought and mental receptivity in preference for pragmatic action. We strive to become wealthy in worldly goods. The things which give life its profoundest meaning remain undiscovered while we spend a major portion of our lives in a struggle of aggressive self-assertiveness and destruction as a reaction to repressions imposed either in childhood or by society.

But fundamentally, it is not a question whether Man Ray's art is understood or not understood, liked or disliked. What is of importance is that the impulse which engenders this activity be recognized as a creative and therefore a constructive process. The destructive forces prevalent in the world today cannot but eventually bring our own destruction if man's constructive efforts are not kept inviolate.—GRACE CLEMENTS.

#### SAN FRANCISCO

Time was when museums were devoted solely to art with a capital A. Nowadays that attitude has given way to a much broader conception. The study and presentation of the aesthetic cultures of a community or people has assumed a more scientific and a much more interesting approach. It is a definitely flexible approach. It is one which accepts any manifestation of creative ability so long as that manifestation has something to say. This is good because the method is not above employing primer terms to build up to a better understanding of the subject, thus engendering a better understanding of what the artist felt and what he is trying to say.

Two exhibitions in San Francisco during the September period are illustrative of this technique. One of these, *Artists of Marinship*, is a San Francisco Museum presentation, and the other, *Boxing and Wrestling in Art*, has been showing at the Legion of Honor, where it was conceived and assembled. *Artists of Marinship* is not an important show as far as its art content is concerned, and undoubtedly it was not brought together with the purpose of implying that great art is as yet coming out of Marinship. For one thing, it simply indicates that artists of various degrees of ability, working in a variety of mediums, have demonstrated the usefulness of their experience to a great shipbuilding plant. The direct evidence is to be seen in drafting, model making and cartooning. Indirect evidence is to be found in a display of burning and welding equipment, interesting shapes in themselves, which are tools readily adaptable to optical-manual co-ordination promoted by art training. In practically every category of shipbuilding at Marinship artists are contributing a useful eight hours a day, six days a week (a small note with each work tells what the artist does). For another thing it indicates that in spite of the limited time left for painting and drawing many have found the energy and the moments to try to express the beauty and intensity of their new surroundings. Although very few have achieved any noteworthy results, the show does have a feeling of aliveness and awareness. From such beginnings better things may come.

As a passing comment, there is a show at the Legion of Honor which also treats of industry in war time—and it evokes a provocative thought. Called *Soldiers of Production*, the show is of watercolors by eight well-known American painters: Howard Cook, David Freenthal, George Harding, Mitchell Jamieson, Richard Jansen, Carlos Lopez, Reginald Marsh, and Ogden Pleissner. ". . . Employed for

continued on page 37



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# CINEMA

comment and criticism

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IN WAR AND PEACE

Hollywood is watching with more than passing interest Columbia Studio's experiment with the first of what promises to be a new cycle—a motion picture dealing with the postwar world. Columbia's excursion into the future, *The Day Will Come*, is the story of the post-war trial of Nazi leaders, and in particular the international tribunal which sits in judgment on Gauleiter Wilhelm Grimm, military governor of one of Poland's artificially created provinces.

Ordinarily, Hollywood studios are not long in jumping on the "formula" bandwagon, if that cycle promises to have box-office appeal and advantages. The "G-man" cycle and the gangster cycle are but two of many formulae which studios copied. In the present instance, however, Columbia is being given no competition from other producers. In the past major studios were not slow in announcing production plans for pictures based on the exploits of Jimmie Doolittle over Tokyo; on the fall of Bataan and Corregidor; on the invasion of North Africa and Sicily. This time, however, studios are watching and waiting to see how the public reacts to a picture of this kind. The story idea first came to Producer Sam Bischoff shortly after President Roosevelt's declaration on October 5, 1942, to the effect that "The United Nations have decided to establish the identity of those Nazi leaders who are responsible for the innumerable acts of savagery. As each of these deeds is committed, it is being carefully investigated; and the evidence is being relentlessly piled up for the future purposes of justice . . . the ringleaders and their brutal henchmen must be named and apprehended and tried in accordance with the judicial processes of criminal law."

The outline of the story was submitted to the Office of War Information for that agency's assistance. Several changes were suggested by the OWI and made by Producers Bischoff and Burt Kelly, his associate. A copy of the completed script was sent to the State Department in Washington, from which office no negative criticism has been forthcoming. The foreign branch of the OWI likewise checked the script and found it acceptable. This careful checking and re-checking was essential for two reasons: first, the producers were anxious to have as factually accurate a script as possible; and second, *The Day Will Come*, because it does illustrate graphically the postwar trials of Nazi leaders, cannot contain incidents, characterizations, plot, narration, or any other story elements which are contrary to the international policy of both the United Nations and the United States government.

In the writing and preparation of *The Day Will Come* there were many opportunities for the producers and the writers to fall into the usual anti-Nazi cliches which have been in so many Hollywood pictures in the past. Producers Kelly and Bischoff discovered, on reading the official Poland's Black Book, that the documented record was much more dramatic than even the vivid imaginings of the writers assigned to do the script. The record, then, of Gauleiter Wilhelm Grimm's brutality is based on fact, and the incidents themselves are taken from history. The producers in their handling of Grimm's oppressions emphasize that the Nazis and their henchmen did not deal out ruthlessness to individuals, groups, or ethnic minorities, but that the entire Polish population suffered. In one dramatic sequence Jews and Poles alike are being herded into "teplushki" or cattle cars. In another dramatic incident, taken from the Black Book, the town rabbi is shown exhorting the crowded Jews in the cattle car to break through their guards and fight their oppressors.

To insure authenticity both in atmosphere and in spirit, Columbia has wisely selected a group of technical advisers—not just one—to give *The Day Will Come* every benefit of accurate realism. Father J. Jureko, a Polish Catholic, and Rabbi Edgar Magnin of Los Angeles Wilshire Temple are both consultant advisers on the picture on all religious matters. Marek Libkov, one of Poland's outstanding producers, and maker of *Kosciusko*, story of Washington's aide-de-camp during the American Revolution, has been called in on Polish details. Libkov was in Warsaw in September of 1939 when the Nazis bombed him out of his studio. He came to America via Latvia and Norway.

Andre De Toth has been engaged to direct the film. This is his second Hollywood-made picture as a director, although he has served as an assistant to Alexander Korda in the making of *Four Feathers*, *The Thief of Bagdad* (English-made) and *Jungle Book* (made in this country). De Toth was a Hungarian newsreel cameraman, assigned

continued on page 37

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### T W E L V E C H A M B E R C O N C E R T S

#### FIRST PROGRAM

*Schubert: Quartetsatz; Mozart: Sonata, B flat, K. 333; Cadman: Sonata for cello and piano (first Los Angeles performance); Kodaly: Dances of Marosszek; Schoenberg: Verklaerte Nacht.*

JANUARY 24

#### SECOND PROGRAM

*Mozart: Sonata, F major, K. 332; Brahms: Piano Trio No. 1, B major, opus 8; Mozart: Sonata, D major, K. 576; Weber: Grand Duo for clarinet and piano; Harris: Quintet for piano and string quartet.*

JANUARY 31

#### THIRD PROGRAM

*Luebeck: Suite; Rachmaninoff: Piano Trio; Mozart: Sonata, A minor, K. 310; Shapero: Sonata for violin and piano; Brahms: Quintet, B minor, opus 115, for clarinet and strings.*

FEBRUARY 7

#### FOURTH PROGRAM

*Mozart: Sonata, Cina, K. 330; Brahms: Sonata for violin and piano No. 1, G major, opus 78; Mozart: Sonata, B flat, K. 570; Brahms: Songs with viola obbligato; Weiss: Quintet for woodwinds.*

FEBRUARY 14

#### FIFTH PROGRAM

*Music for viol da gamba, viol d'amore, and harpsichord; Rosza: Sonata for two violins; Schoenberg: Quartet No. 2, opus 10.*

MARCH 6

#### SIXTH PROGRAM

*Telemann: Three Fantasies; Mozart: Sonata, A major, K. 331; Dahl: Woodwind Quintet; Haydn: Sonata for violin and piano; Weiss: Three Preludes; Brahms: Sextet for strings.*

MARCH 13

#### SEVENTH PROGRAM

*Mozart: Fantasy, C minor; Mozart: Sonata, F major, K. 533; Brahms: Sonata for cello and piano No. 1, opus 38; Haydn: Esterhazy Sonata No. 6; Bartok: Contrasts for clarinet, violin, and piano; Brahms: Quartet, B flat, opus 67.*

MARCH 20

#### EIGHTH PROGRAM

*Mozart: Fantasy, C minor, K. 475; Sonata, C minor, K. 457; Loefler: Trio for oboe, viola, and piano; Mozart: Minuet, Adagio, Gigue; Harris: Soliloquy and Dance for viola and piano; Brahms: Trio for piano, violin, and horn, E flat, opus 40.*

MARCH 27

#### NINTH PROGRAM

*Mozart: Sonata for violin and piano; Brahms: Piano Trio No. 2, C major, opus 87; Haydn: Esterhazy Sonata No. 1; Delius: Sonata for violin and piano; Brahms: Quintet for strings, G major, opus 111.*

APRIL 17

#### TENTH PROGRAM

*Haydn: Sonata D major; Brahms: Piano Trio No. 3, C minor, opus 101; Mozart: Sonata for violin and piano; Ruggles: Evocations for piano; Brahms: Quintet for piano and strings, F minor, opus 34.*

APRIL 24

#### ELEVENTH PROGRAM

*Music for virginals and harpsichord; Mozart: Sonata, E flat, K. 282; Walton: Violin Concerto; Haydn: Sonata, E flat; Brahms: Quartet for piano and strings, A major, opus 26.*

MAY 1

#### TWELFTH PROGRAM

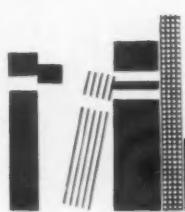
*Mozart: Fantasy and Fugue, C major; Brahms: Songs; Haydn: Sonata, C major; Harrison: Gigue and Musette; Harrison: Suite (dedicated to Frances Mullen, first performance); Brahms: Quartet for piano and strings, C minor, opus 60.*

MAY 8

#### THE MUSICIANS

**PIANO:** Shibley Boyes, Volya Cossack, Ingolf Dahl, Emil Danenberg, Andor Foldes, Maxine Furman, Wesley Kuhnle, Helen Lipetz, Frances Mullen, Leonard Stein, Frederick Zweig. **HARPSICHORD:** Alice Ehlers. **VIOLIN:** Sol Babitz, David Frisina, Alexander Murray, Louis Pressman, Eudice Shapiro. **VIOLA:** Virginia Majewska, Abraham Weiss. **VIOL DA GAMBA:** Rebecca Hathaway. **CELLO:** Victor Gottlieb, Kurt Reher, Joseph Di Tullio. **CLARINET:** Kalman Bloch. **OBOE:** Loyd Rathbun. **BASSOON:** Adolph Weiss. **HORN:** Wendell Hoss. **VOICE:** Sybil Bayliss, Eula Beal. Two quartets, the Philharmonic Piano Trio, the Philharmonic String Trio, and the Weiss Woodwind Quintet.

Season of 12 evenings: \$3.30 until November 30, 1943. After that date, \$5.50, including tax. Single admission, \$1.10. All programs subject to change without notice.



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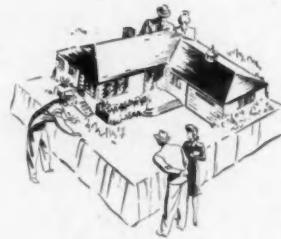
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Planning your peacetime home now—than don't fail to see the quarter scale precision engineered California cottage on permanent display in the Home Advisory Bureau. This Homasote model home is completely furnished and equipped with lights, appliances and plumbing. Let Edgar Harrison Wileman and his staff explain the Homasote construction; the Own Your Own Home Club and the advantages of planning now for your postwar home.

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**BARKER BROS.**

# notes

## IN PASSING

WE ARE QUIETLY SITTING far out on our private limb counting the straws in the wind as they drift by. We have been snatching a few out of thin air and trying to knit them together into a pattern that makes sense. But the whole business has us catching at our thumbs. For some time now we have had the curious and awful feeling of a slightly tight man watching an over-long performance by badly confused and slightly mad magicians. After each fumble the little men go brashly into the next trick on the assumption that the best way to make us forget a sour performance is to rush into something else under cover of a short blast from the brass section. Then sometimes, in our nightmare, we find ourselves in the position of the lady who gets sawed in half, realizing that that is just exactly what is happening to her, and no fooling. We don't know how the rest of you feel about it but we are not going to offer our watch when the boys want to do the trick that consists of hitting it with a hammer because we know damn well it will be just that—a watch that gets hit by a hammer.

It is becoming clear that the purely military phase of this Twentieth Century revolution is rapidly drawing to its close. The opening battles that will accompany the readjustment to new horizons are almost upon us. Even the "everything-as-it-was-before" school of political and economic thinking is aware that there is more than just brave whistling to be done if we hope to go through the graveyard of this war without disturbing the dust on the headstones. Very soon now we will be able to examine the events of the last twenty years honestly and objectively, and among the statements that contained a truth which is now so apparent that it has the whole world of politics in a night-sweat is the one made by Mr. Hitler when he said, in effect, that the course of human events for the next one thousand years will be determined by the present conflict. We supposed when he said this that he referred, of course, to the results of a German victory. We know now, however, that the statement had two edges, that it cut both ways, and whether we like it or not we win or lose not alone by the triumph of anyone's military might but by the triumph won through our willingness to think and to act without hypocrisy and with honest objective thinking in the regulation of human affairs.

The last four years of horror have led directly to this moment—this moment in the history of mankind when a thousand years of destiny are to be decided. Probably the basis for our uneasiness is the uncomfortable feeling that the solution of world problems is again being approached as though they were to be played out upon a chess board. Perhaps we feel that there must be some other way in which the deepest desires of mankind can be given a voice. Perhaps we are alarmed because in some unaccountable way the decisions seem to rest with the same old leopards, and perhaps we are overcome by a nightmare of unreasonable terror because we know that this time the leopards are on the spot. Somehow we have felt all along, however, that the people will find a voice—an uncompromising, completely realistic, and not-to-be-denied voice that will refuse to take "no" for an answer. However long it takes for mankind to adjust itself to the new world, the battle must, in the end, be worth the sacrifice if it is to result in an honestly peaceful world.

But we cannot and we must not for one moment relax our vigilance or forget our responsibilities for whatever part we must play as individuals. And we must be convinced, and make our convictions felt, that the possibility of a good world is not merely a remote possibility. Whether we know it or not, the cycle has already begun and we are either going to stand up to it and greet it hopefully and courageously or we are going to waver before it like stupid drunkards trying vainly to slip oysters into the slot machines of the past.

# LOS ANGELES INVENTORY

by Richard J. Neutra, A.I.A.

Crisis,—Lewis Mumford in a recent speech pointed out to us,—is a word that has its counterpart in the Chinese language. The pictograph or character brushed onto the paper with Chinese ink consists of two parts: the first signifies "danger," the second "opportunity." Crisis is a fusion and mixture of these two.

If such is the Chinese way of looking at it, there is something in it worth adopting; we must sense and find the ingredient of opportunity in this planetary trouble and rehashing. We started the war with a catastrophe, Pearl Harbor. There had been a lack of preparedness and planning. But we had an alibi—we were peaceful people. We did not believe in war. Although it looked perhaps pretty threatening, we thought all may be just a bluff. It has cost us two years of hard work, quite a few happy lives, and also many dollars and cents, to make up for this lack of a plan and preparation.

If war may have seemed doubtful and avoidable to some in 1940, peace now is indeed certain and will not be postponed forever. It will break out one day. We cannot know what day, but we do know it's going to be upon us. We

## dissatisfaction and planning

Let us for a planning period at least be dissatisfied with what we have and think of constructive blueprints to better it when work will be needed. The start is to take stock—objectively, without self-flattery.

Consider Los Angeles as an example.

As a forgotten spot, first in a far-off colony of Spain, then in a distant Mexican province, and finally in a tucked-away corner of the greater United States, Los Angeles did have anything but a pre-planned development. It had a long tradition of rampant disorder characterized by a picturesque pageant of newly discovered resources, one after the other ruthlessly exploited, and again abandoned for another promotion.

There was wastefulness from the time the military and the politicos did everything to antagonize the mission friars and mistreat the natives; from those years when ridiculously oversized land grants were silenced as assets because there were no hands to work them, nor a consumer population to absorb their possible produce. The flesh of 100,000 cattle slaughtered for their skins only rotted in the California sunshine. A few years later there

shall then have no excuse if we start it with another catastrophe, a let-down and slump of unprecedented dimensions. There is an unmitigated danger, quite according to the first part of the Chinese character.

Now, *where is the opportunity?* Will the dwindling Axis, the Nazis, the militarists and Fascists pay golden indemnities to us victors? Will there be loot like for conquerors of the past? Nothing of the sort. In modern wars it is always, and above all, the victor who has to feed and rehabilitate, to reconstruct and to revive. Apart from all human sentiment, the loser is too much of a common danger, when left a decomposing body.

But counteracting that danger we must perhaps not exaggerate good samaritanism by a spic and span reconstruction of historical Cologne and Rome, while leaving our own neighborhoods and towns in the post-Victorian confusion. Shall we again desperately look for enough leaves to be raked by our hundreds of thousands of idle hands?

To cushion the slump, vast works will be needed and will be done. There is the startling opportunity, but the danger is that works will be rushed without planful integration and without well-considered detail. Once built all is frozen for long, obnoxious amortization periods. Large areas, like the vast gridirons of San Fernando Valley developed by war speculation, will stay that way without heart and sense for thirty years to come! Shall our postwar action again be without preparation and coordination and shall one more opportunity be missed again?

were heaps of dying sheep, raised by immigrant profiteers without regard for recurrent droughts or any orderly plan to cope with them.

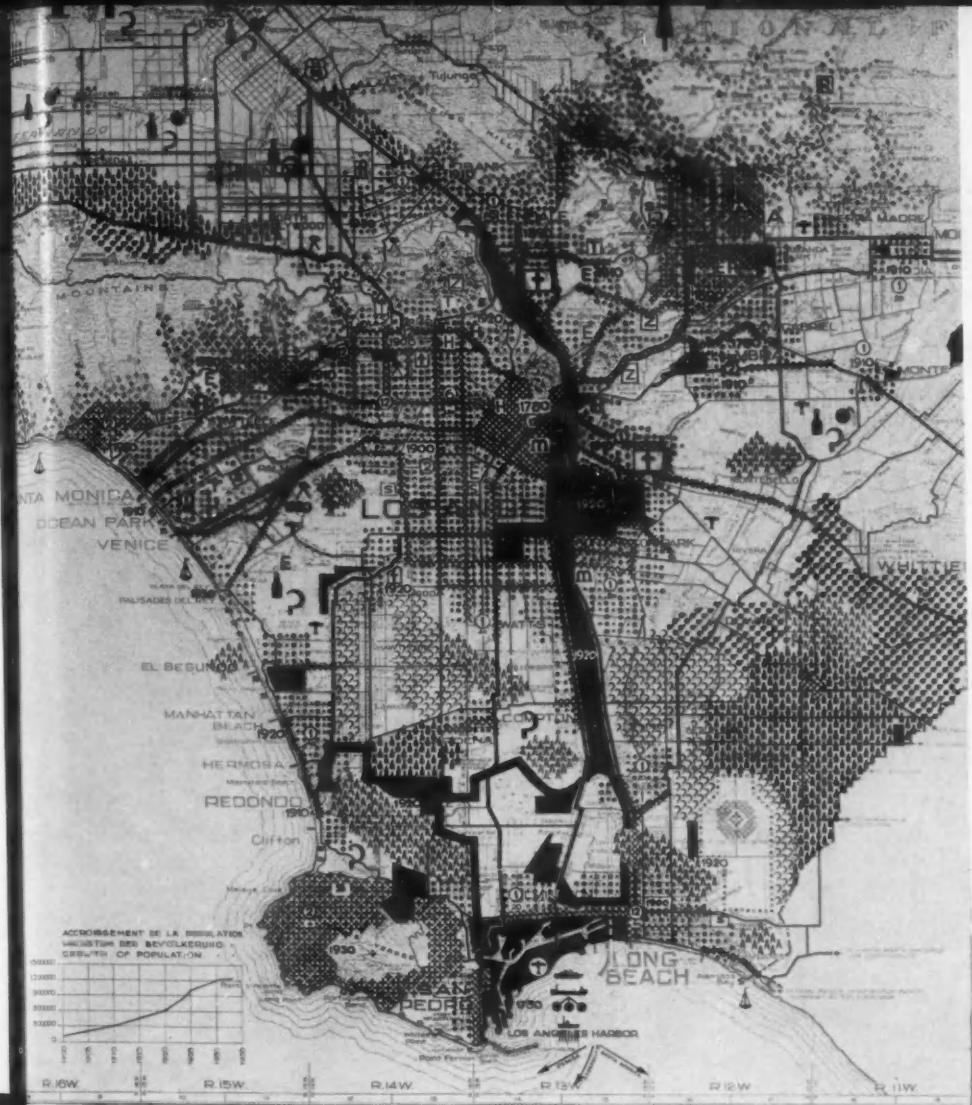
Hectic irregularities characterize the speculative rackets from fantastic realty booms of the early eighties, with brass bands in San Francisco and eastern cities helping to sell Southern California lots on paper subdivisions and in towns soon to die without access to water—to the hordes of oil derricks swarming over the hills and down the residential beaches—one derrick to each 25-foot lot, with house movers busy carting dwellings over the landscape.

Much of the wreckage of a century piled up, and adventurous blight accrued and frozen in the days of Mark Twain still surrounds and confronts us.

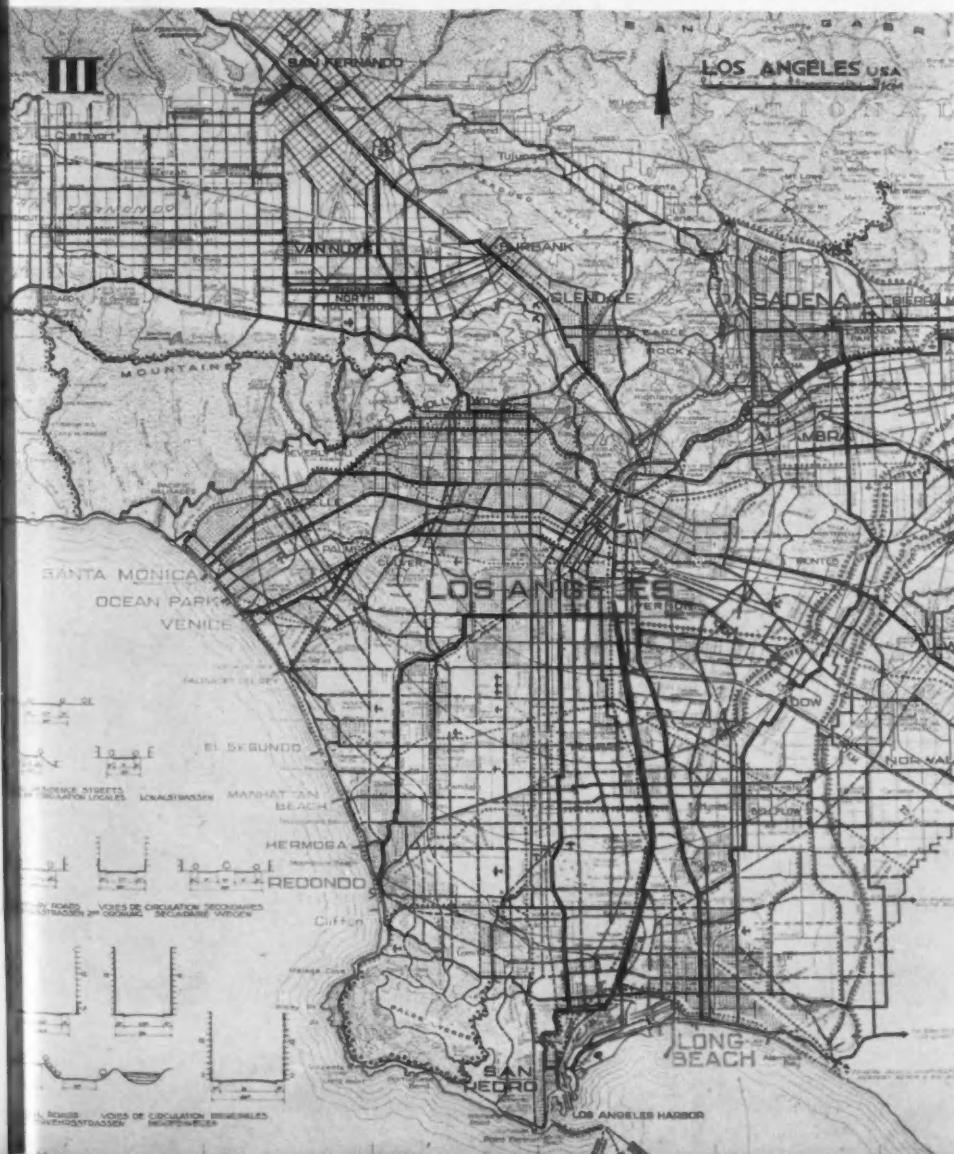
A lack of lasting determination, an uncertainty about magnitude and tendency of development seemed in these parts conspicuous from the very start. Although fairly well premeditated, both the "misión vieja" and old "plaza" changed their respective locations and sites during the very first decade of their existence.

Such uncertainty of its future has remained characteristic for Los Angeles down to more recent days when, for example, Hollywood sprang up and subsequently flowered to sudden stylish fame, but ironically with two blind alleys: Vine Street and Hollywood Boulevard as its main streets and arterial cross of reference. Still the next stage of articulate urban planning may prove just this feature of cut-





Avion Village, mutual ownership project near Dallas, Texas. Community facilities are within walking distance of each dwelling unit, with through traffic eliminated. David Williams, Roscoe Dewitt, Richard Neutra, architects. Space, light, and quiet are determining factors in the design of an open-air school for the Los Angeles Board of Education. Richard Neutra, architect.

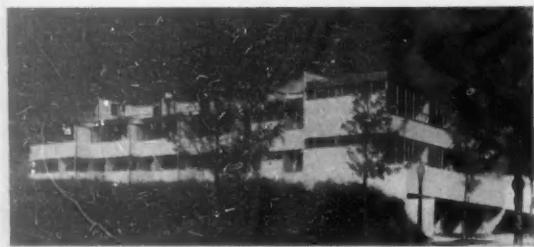


Above: Los Angeles in 1857 was an harmonious village of shaded walks, shrubbery-filled patios and uniform flat roofs. Below: A residential area in the San Fernando Valley developed for war workers—square miles of square blocks with 50 by 130 foot lots and unnecessarily wide paved streets, permitting noisy through traffic and a permanent hazard to pedestrians.



Intelligently integrated communities will mean happier and better living for residents of postwar Los Angeles. (Channel Heights, San Pedro, a project for the Los Angeles Housing Authority and the FPHA. Richard Neutra, architect.) Left: Two maps prepared by members of the CIAM, one indicating distribution of business and residential areas, the other showing transportation routes.

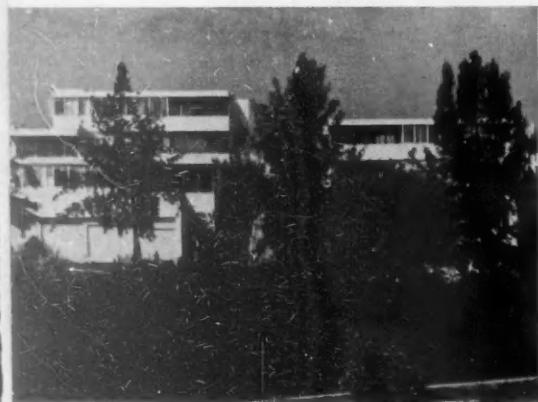




Rental dwelling space in California may freely partake of the loveliness of open air and vegetation. To take greater advantage of the temperate climate which makes large areas of glass and outdoor living space desirable, new, more flexible architectural forms are developing.

Strathmore and Landfair dwellings. Richard Neutra, architect.

Photographs by Julius Shulman



DRYING BASKET-TRACTION SPLINTS OF MOLDED PLYWOOD FOR THE UNITED STATES NAVAL MEDICAL CORPS PRODUCED BY THE EAMES PROCESS

off through traffic as a splendid asset for a comfortably distinguished Hollywood.

Possibly the absence of rigid determinism can be interpreted from the mental make-up of much of our human material:

The Los Angeles region, since the significant cooperative founding of the "Indiana Colony of California" at the Arroyo Seco in 1874, was not sought merely for purposes of subsistence by hard-boiled pioneering settlers; not even by independent individuals thirsty for political liberty like the settlers of the east coast or the Middle West, but largely by *a type of immigrant bent to shape life less harshly, more comfortably, and above all informally.*

Los Angeles has in a way grown into a metropolis inadvertently.

Apart from a promotion-minded minority, the people themselves who for a long time flocked to it did not want it to be big or of metropolitan expression. They had a naive taste for semi-rural land ownership and rusticity in design.

New York has in certain periods received floods of immigration, but very largely these immigrants remained tenants. It is characteristic of this western metropolis that it proves a *melting pot of home owners* whose backgrounds of past experience and tradition are widely varied.

Newly baked Los Angelinos, whether retired eastern bankers, middle western farmers, European refugees, or even laborers from Mich-

oacan, Zacatecas, and Sonora, quickly become home owners of a sort, or at least endeavor to dwell individually. This naturally may seem to introduce many architectural appearances into the residential picture, although it really would be fallacious to ascribe too much significance to the circumstances of tradition imported by the home owner or consumer.

The truth is that the retired farmer from Iowa has been induced to buy a Spanish house, although he has no Spaniards in his ancestry. Chorus girls with savings from Brooklyn, attracted by a ficititious Hollywood chance, incongruously room in the shade of Moorish minarets, in apartment courts faintly reminiscent of a serai in old Ismir, with telephone connections to the casting office.

Like the mentioned indeterminism in city planning, there equally is no determination in dwelling design.

And so this landscape is generally dotted by many strange phenomena: half timber English peasant cottages, French provincial and Ramona-mission-bell type adobes, Georgian missions on 50 by 110 foot lots, with "Mexican ranchos" adjoining them on sites of the same size. A Cape Cod fisherman's hut (far from beach and fish) appears side by side with a realtor's field office seemingly built by Hopi Indians or other Neolithics. It goes without saying that all these buildings are neither constructed of adobe nor of half timber or masonry, as they appear to be. Almost uniformly they have been composed of two by fours covered with black paper, chickenwire,

and brittle plaster, or occasionally a brick veneer, and crowned with a multitude of often synthetically colored roofing materials. Roofs of all pitches and shapes pierced with turrets and dormers of many types are in striking contrast to the uniformity of the quiet flat roofs predominant in Los Angeles up to 1860. While standard radio music sounds out of all living room windows, the furniture of the interior is as diversified as the outside skin of the houses. Jazz finished, artificially discolored interior stucco, Victorian and modernistically patterned wallpaper, adzed and exposed ceiling beams, Norman fireplaces, machine-made Persian rugs, cheap Chippendale imitations, rococo chandeliers and light brackets, leaded glass, cut-up mirrors, Chinese console tables, overstuffed love seats, Philippine rattan chairs—in short, an array of pickings and tidbits from all historical and geographical latitudes and longitudes, hardly related to the traditions or backgrounds of immigrants who have settled the Los Angeles basin. The value and moral precedent of glorified periods in architectural history is that in such periods the current requirements were superbly satisfied, without the adulterations of an infinite eclecticism. The work of those exemplary times was undertaken with tools and materials, by methods and procedures which constituted the contemporary optimum: the *best possible known at that moment.*

Whenever such natural principles are applied, a fine quiet harmonious uniformity will automatically result because under these rules the

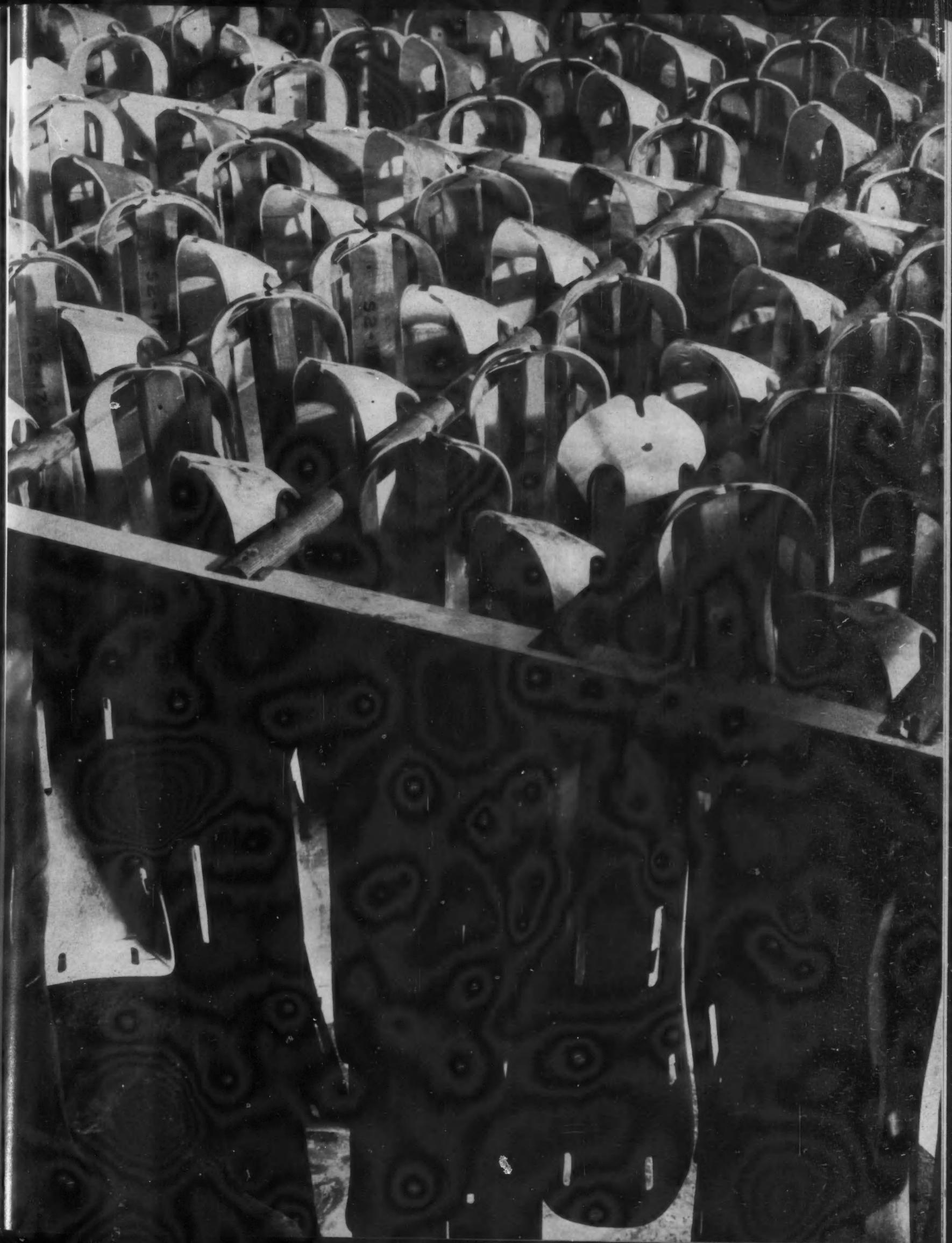
number of possible solutions is far more limited than if stylistic trappings may be borrowed at random from thirty centuries and all continents and islands of the globe.

Whenever a civilization assumes loyalty and responsibility to its own historical moment and level, there is orderliness and clarity for consumers. Whenever it arbitrarily reduces the qualities and forms of its production to the innumerable more primitive previous levels and stages, there spreads uncertainty and an unhealthy multiformity which bewilders and spoils the natural judgment. If an adult man or woman insists on crawling on the carpet or using baby talk, he or she is by no means as charming as a baby, but is boresome and even alarming. That state is outgrown, the crawling on the floor and babbling cannot be done gracefully or charmingly now, but only awkwardly. It does not bring back the lost paradise.

The general architectural expression of pre-war Los Angeles is in a way a document for the mentioned escapism from its own growth and destiny. Other Southern California cities like, say, San Diego, in spite of the push of their chambers of commerce, have indeed at the bottom of their heart felt equally sad about their growing up into centers of contemporary activity. Still it is a natural growth that cannot well be arrested.

#### recent history

Los Angeles, as a true metropolitan region, has an extremely (continued on page 39)





V O C A T I O N A L

# project

Some months ago vocational classes at Pueblo del Rio Project were opened. Now the results are being widely shown for the pleasure and to the amazement of those who have for months indulged in polite conversation of the "something should be done" school of social activity. It all came about because a few people grew weary of meetings; of discussions; of many words. For several good reasons (among them a healthy impatience), Glen Lukens with several others decided that time being the present and talk having devoured the past, the only honest thing to do was to stop sniffing at vocational projects and go in and do a job of it.

Pueblo del Rio, with 480 units housing Negro workers, was a happy choice. Reaction was immediate. Thirty young adults registered for the first classes and set out to make things that they wanted to use—pots and pans for baking, for boiling, and for frying. They learned quickly and quickly adapted themselves to the molding and the firing of the clay, and their finished ceramic products were astonishingly good. The grace and talent of good humor of these Negro workers easily and naturally translated itself into this first adventure in craft work. They liked it. They were happy doing it. And they made good and useful things. Others joined the enterprise. It became a part of their community of living and a source of pride to them.

True, this is a little project—and it can't really solve anything—but it can and it has proved many things, among them, that there is really no race problem: it is a "people" problem that confronts us, and it can be solved—it is being solved where people are allowed to work willingly and cooperatively and creatively together.

Photographs by Constantine



Some months ago vocational classes at Pueblo del Rio Project were opened. Now the results are being widely shown for the pleasure and to the amazement of those who have for months indulged in polite conversation of the "something should be done" school of social activity. It all came about because a few people grew weary of meetings; of discussions; of many words. For several good reasons (among them a healthy impatience), Glen Lukens with several others decided that time being the present and talk having devoured the past, the only honest thing to do was to stop sniffing at vocational projects and go in and do a job of it.

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THE FOLLOWING HOUSES WERE ENTRIES IN THE "DESIGNS FOR POST-WAR LIVING" COMPETITION. THEY WON NOTHING BUT SOME PRAISE FROM TWO OF THE JUDGES AND CONSIDERABLE APPLAUSE FROM MEMBERS OF THE STAFF. WE FEEL THAT BOTH REPRESENT CAREFUL THINKING BEYOND THE LIMITS OF THE COMPETITION AND ARE CERTAINLY PROVOCATIVE AND GERMINAL IDEAS THAT SHOULD GET SOME TOSSING AROUND. THOUGH CAREFULLY SUGGESTING BOTH MEANS AND METHODS, THEY REPRESENT AN ATTITUDE OF MIND THAT IS FRESH, INQUISITIVE, AND OF THAT KIND OF INTELLECTUAL IMPUDENCE WHICH WE HOPE WILL COME INTO ARCHITECTURE IN LARGE DOSES. WE HAVE PERSONALLY THANKED MESSRS. RAPSON-RUNNELS AND MR. LUDEROWSKI FOR THE LIFT, AND (QUITE PERSONALLY AGAIN) WE WOULD LIKE TO BE GIVEN THE CHANCE TO LIVE IN EITHER ONE OR BOTH OF THESE HOUSES FOR REASONS MUCH MORE JUSTIFIED THAN "JUST FOR THE HELL OF IT."

### a fabric house

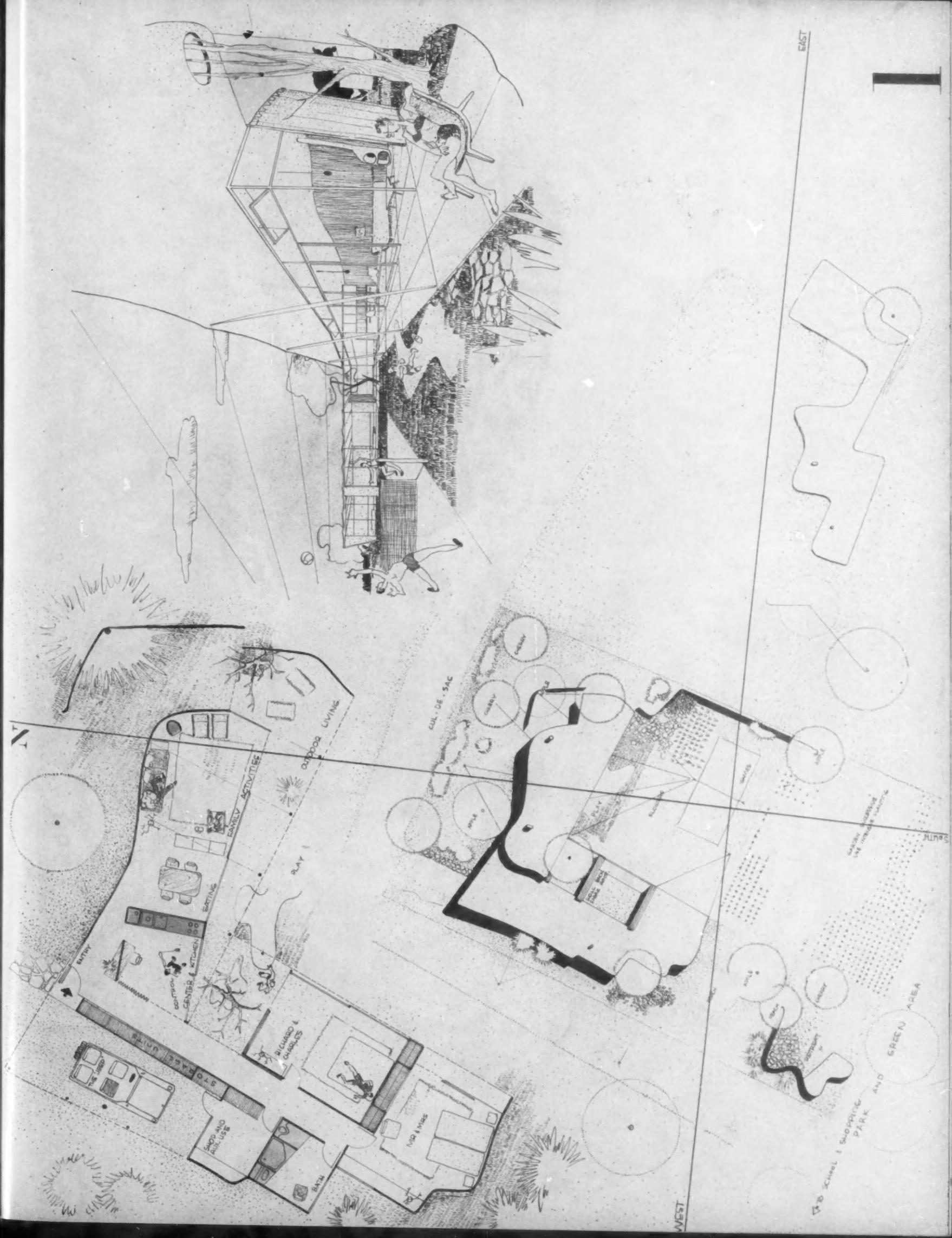
RALPH RAPSON AND  
DAVID RUNNELLS

BLOOMFIELD HILLS, MICHIGAN

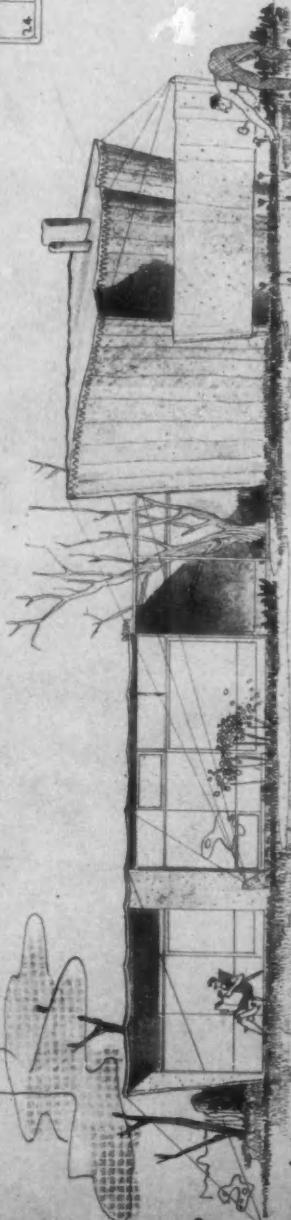
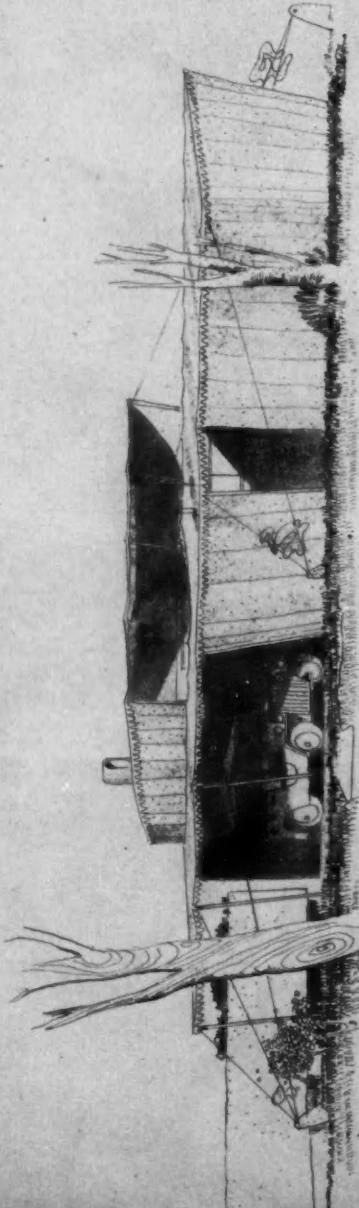
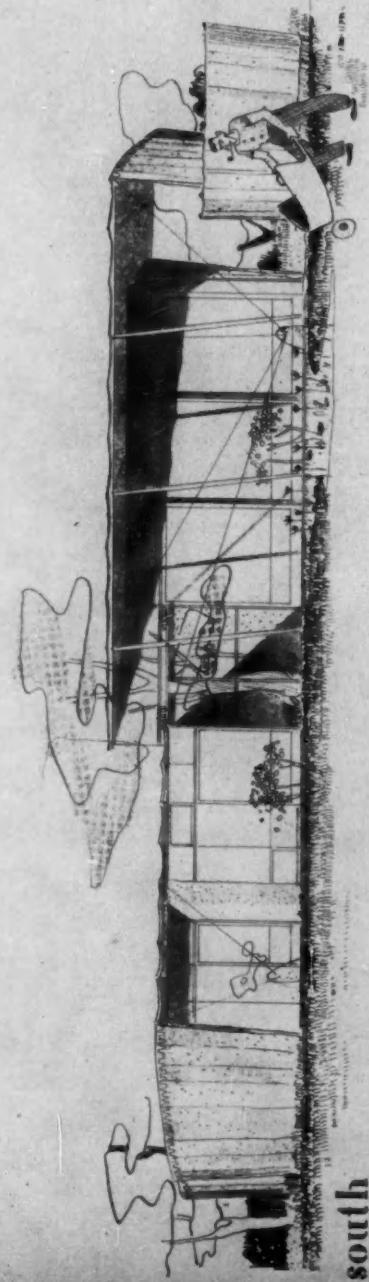
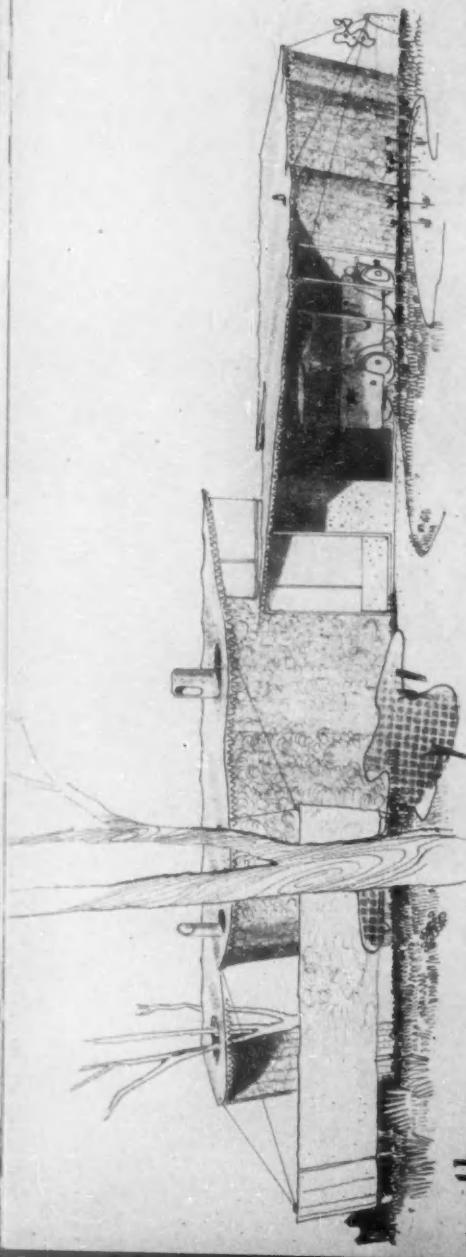
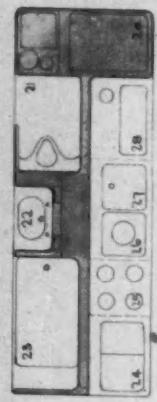
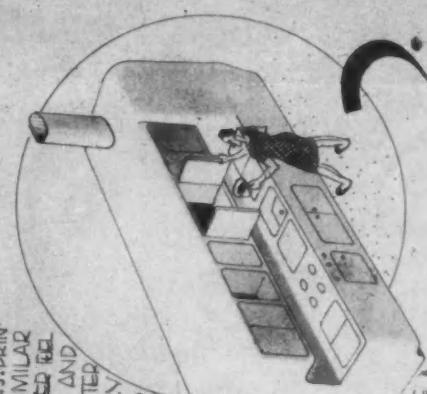
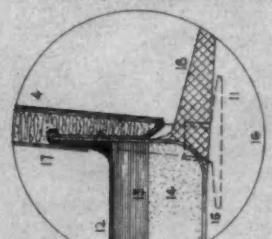
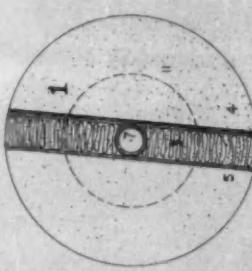
• This plan is more than a solution; it is a statement of a basic living requirement—flexibility. The postwar individual, long weary of war-time regulations and restrictions, will demand those freedoms for which he fought. His shelter must, in three dimensions, express these freedoms. This system of construction then becomes, for perhaps the first time, a completely flexible prefabricated answer to housing. No longer must man be pigeonholed into "rectangularism" but can literally clothe himself in his house. Since every family, at different stages of its development, will have ever-changing requirements, its shelter must have one major characteristic—FLEXIBILITY.

It will be possible for Mr. A, with a wife and two small boys, a particular site and living requirements, to practically mold his house to these conditions. On the other hand, Mr. B, with no children and entirely different living requirements and site, can just as easily "wrap" himself in his own shelter with the same materials.

This freedom of planning does not imply the old concept of rugged individualism, but rather it means closely knit community planning, based on flexibility and freedom of expression. Basically, this shelter is an insulated tent. Since all walls and roofs are fabric, with one-inch light metal telescopic pipes integral in the rolls, maximum freedom of planning results. Kitchen and bathroom panels are complete prefabricated units of stamped light metal, which upon arrival at the job need only be put in place and the necessary connections made. A mechanical panel containing all bathroom, kitchen, heating, and electrical equipment is shown on sheet 2. This is more than a solution; it is a statement of basic living requirement—FLEXIBILITY. FLEXIBILITY. FLEXIBILITY. FLEXIBILITY.



TYPICAL CONSTRUCTION DETAILS FOR PREFABRICATED FABRIC SHELTER. (1) DOLL FAB WALLS AND (2) ROLLFAB DOORS or SIMILAR CONSTRUCTION. (3) SPECIAL 1 INCH THICK INSULATION WITH FABRICS on EITHER SIDE CHEMICALLY TREATED BACK SIDE TREATED WITH ALUMINUM PT. (4) EXTERIOR FABRIC WATER REPELANT. (5) INTERIOR 1/8 IN. FABRIC. (6) SPEC. SAME AS FOR NO. 4 PLUS BUILT UP Roofing. (7) Roof Lap Wiped with WATERPROOF Mastic. (8) ONE INCH DIAMETER LIGHT WT. METAL TELESCOPIC TUBES 2" O.C. ALLOW UNLIMITED DRAINING. (9) ONE INCH DIAM. LIGHT METAL DPIPE TE BETWEEN POSTS. (10) STAMPED LIGHT METAL GIRDERS USED ONLY FOR LONG SPANS. (11) FIVE INCH DIAMETER LIGHT METAL POST SPREAD. ELIMINATES NEED of FOUNDATIONS. (12) FINISH LINOLEUM COVERING AND COVE STABILIZED EARTH. MAY BE EXPOSED AS FINISH FLOOR. (13) SAND or CHIPPED STONE BASE FOR RADIANT FLOOR HEATING COILS. (14) CHEMICALLY TREATED FABRIC SKIRT CONTINUOUS AROUND BASE. (15) TAMPED EARTH BASE CLD FOR FABRIC SKIRT AND EXTERIOR FABRIC LAP. (16) TARPON SHOULDERED ON MECHANICAL CORE. COMPLETELY PREFABRICATED STAMPED LIGHT METAL PANEL HOUSES ALL THE NECESSARY BATH ROOM KITCHEN HEATING AND ELECTRICAL EQUIPMENT MEASURING 5' x 14'. WHILE THIS UNIT IS NOT SHOWN ON PLANS, PRINT CICLES INVOLVED are SIMILAR. (17) COMBINATION HEATED FEE STORAGE INCINERATOR AND WATER HEATED. (18) WATER CLOSET. (19) LAVATORY AND CABINETS. (20) TUB AND SHOWER. (21) REFRIGERATOR OR RANGE WITH BAKING OVEN AT EYE LEVEL ABANDONED MECHANICAL EQUIPMENT. (22) SINK. (23) MECH. WASHING MACHINE. (24) STORAGE CABINETS OVER ENTIRE GROUND. UNIT COMPLETE UPON ARRIVAL on Job NEEDING ONLY TO BE SET in PLACE. NECESSARY CONNECTIONS MADE.



north

south

west

east

THE SYSTEM OF  
CONSTRUCTION

# STRUCTURAL SKIN

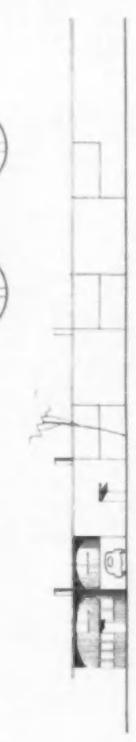
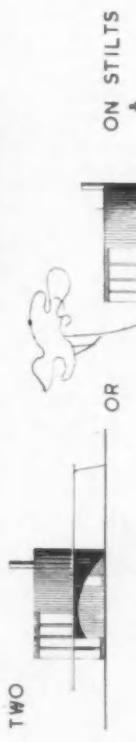
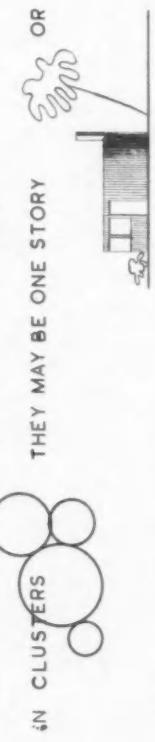
AS EXEMPLIFIED BY



BEING BASED ON T & G STAVES HELD TOGETHER IN THE FORM  
OF A STRESSED CYLINDER BY METAL COMPRESSION RINGS AT  
FLOOR AND CEILING LEVELS. FLEXIBILITY OF THIS SYSTEM  
PERMITS LIVING UNITS TO BE SINGLE CYLINDERS ONE OR TWO  
STORIES HIGH AND



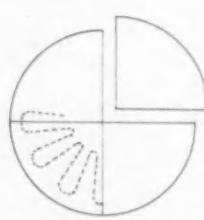
IN CLUSTERS THEY MAY BE ONE STORY



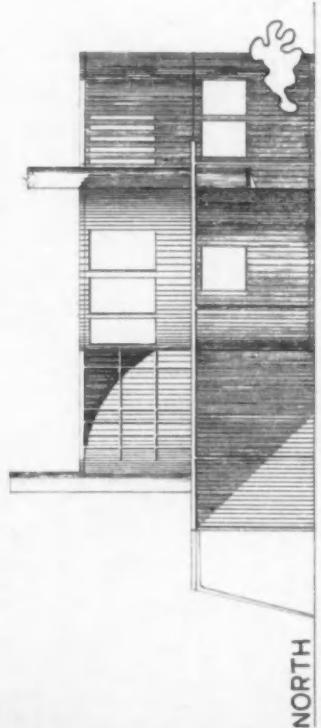
TO ROW HOUSES, TEMPORARY SHELTERS, EXHIBITIONS, BOOTHS, ETC

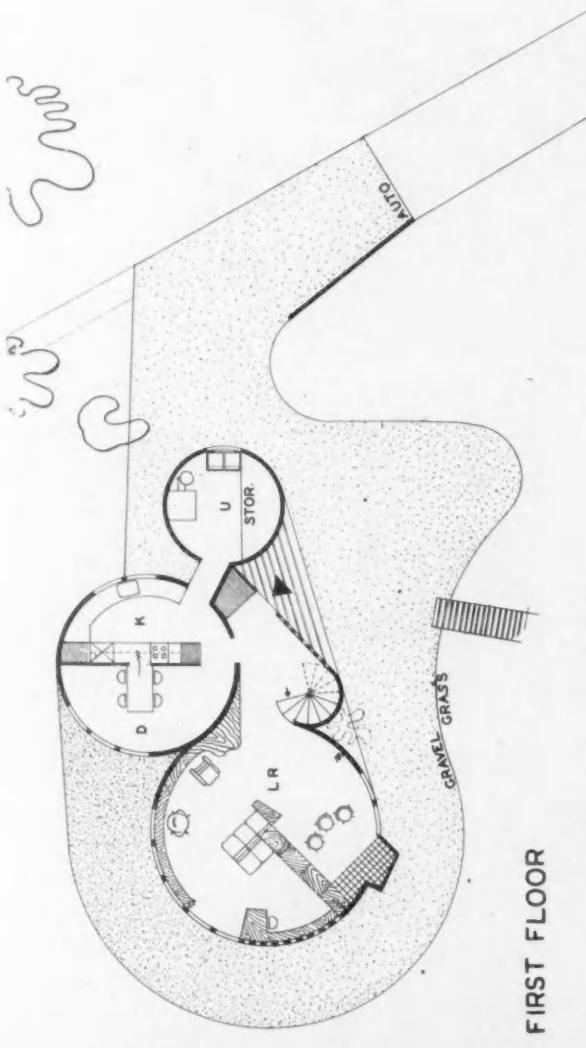
## UNIT DETAIL

FLOOR...  
PIE-SHAPED SEGMENTS  
PREFAB JOIST & PLYWOOD  
CONSTRUCTION WITH BUILT-IN  
RADIANT HEATING PIPES FOR  
RAPID ASSEMBLY ON THE JOB

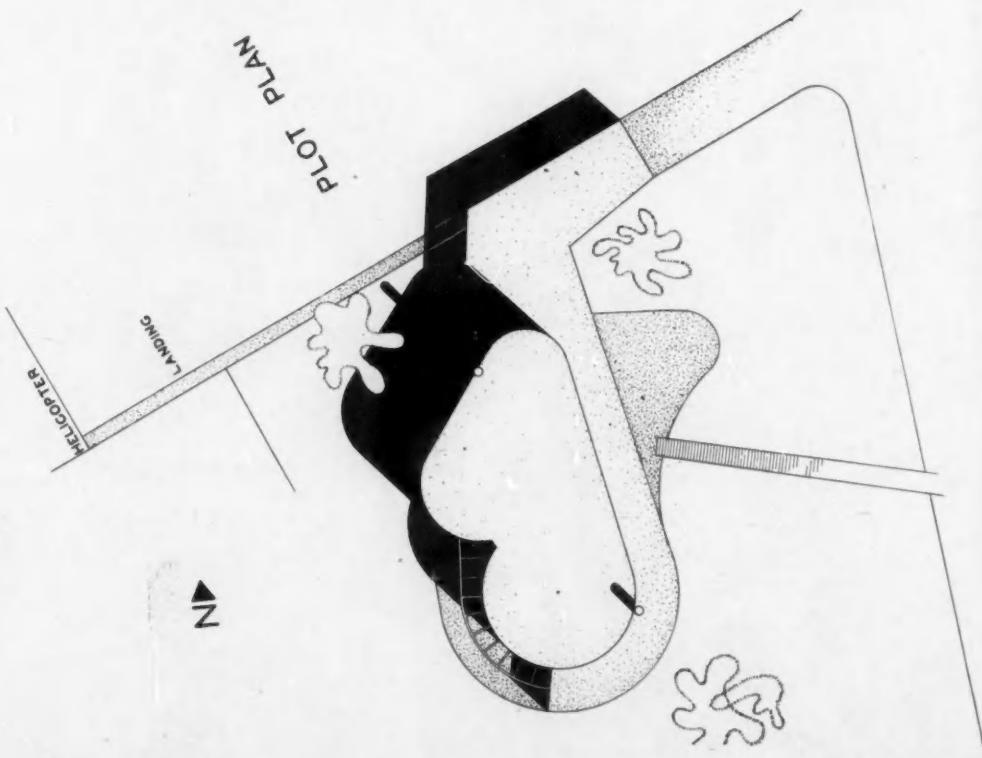


ADJUSTABLE TENSION RODS FOR LARGE CLEAR SPANS  
OR CONVENTIONAL FLOOR CONSTRUCTION.





FIRST FLOOR



SECOND FLOOR

PLANS AT 3/32 SCALE

■ This house is based on the STRESSED SKIN system of construction and is exemplified by the conventional wood barrel and the silo. The walls are assembled of tongue-and-groove wood staves six inches wide and two and one-half inches thick, and compressed into a tight structural cylinder by means of adjustable metal bands placed around the circumference at floor and ceiling construction, without the need of any framing. Intermediate bands which usually appear on silos are eliminated through the use of heavier staves and because there is no internal pressure from fermentation from within as in the case of the silo.

OPENINGS for doors, windows or continuous glass areas may extend from floor to ceiling, and the staves (which are the structural equivalent of a 4x4-inch post) used as mullions may be placed at a maximum of one every 6-7 feet for a unit 20 feet in diameter. The wall thickness of two and one-half inches of solid wood provides adequate insulation and is completely weatherproof.

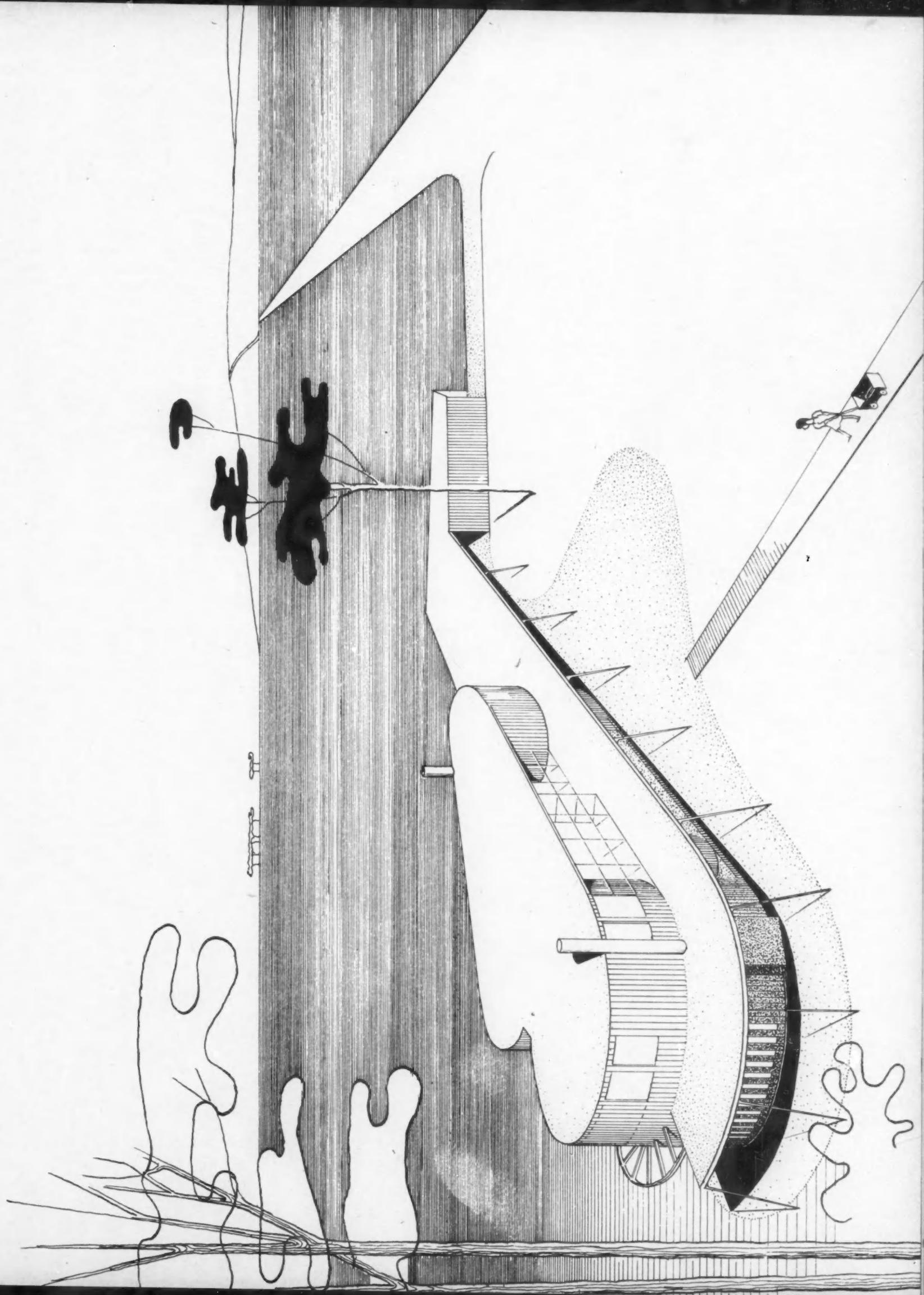
FLOORS are constructed of plywood and light joists in quarter circle segments ready to be bolted together on the job. These segments have radiant heating pipes installed in them and in the case of this house radiating heat up and down from second floor which concentrates heat source to one floor for a two-story house. Conventional floor framing may be used as in standard construction. For large clear spans tension rod support as shown on drawing may be effectively used.

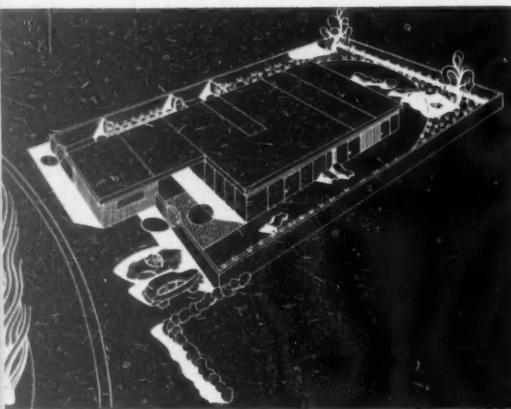
ROOF and sheltered areas are canvas covered and sized or painted. TYPES, ETC. Any combination of one subdivided unit to clusters of units may be used as one story or two or on stilts or a combination of all. In the case of a unit on stilts the adequate number of staves need only be extended from the unit to the ground to form a sound one-piece unit. Staves may also be extended above roof levels to form solid or open rails, windbreaks and sun shelters. Flexibility of this system permits building one or two units to start with and then adding new units as living and economic conditions require. In plan illustrated, bath and utility room are placed on perimeter of this cluster of units to permit convenient location for additional bedrooms, etc.

FURNITURE. All furniture, unit cases and closets are movable and may be arranged to fit various needs. In the case of the living room shown, this unit is subdivided by the arrangement of furniture into (1) conversational or sitting area; (2) reading, house business office, and secluded area; (3) area at fireplace for beer parties, bull sessions, music, etc. These three areas may be further partitioned by drawing acoustical fabric curtain indicated on plan or all areas opened into one harmonious whole, or furniture may be rearranged to suit any occasion.

OUTSIDE AREAS. Recreational areas immediately surrounding the house, including garage floor are gravel for minimum maintenance, with grass surrounding same. Plot plan also indicates community helicopter shed and landing area. For the sake of economy, serviceability and convenience, communities could organize into small groups of from six to twelve families and maintain a shed and landing area.

(continued on page 37)





## **a housewife who must live with it talks about architecture**

BY HELEN BAXTER

■ Architects, engineers, designers, draftsmen, students—all were asked by California Arts and Architecture to submit a design for postwar living—all were asked except the housewife, the victim, so to speak, of all this planning. May I, as a housewife, ask indulgence for limited technical knowledge and submit my ideas to the best of my ability?

In most cases dwellings are planned from the outside in instead of the inside out. Whether or not a house is prefabricated like the one promised by Henry J. Kaiser—which is so ugly and congested that padded walls would be appropriate as a final touch—or custom-built to fit the landscape, or planned to serve mainly as background for one's possessions, is beside the point, if it be not livable and logical. The starting point, therefore, should cover the three basic needs of any family anywhere: eating, sleeping and performing one's toilet. We need a kitchen, a bedroom and a bath. Then we need a place to put our belongings. On space allotted I would try to supply these minimum requirements for a family of four—father, mother, son, and daughter. (The mother-in-law prefers her own menage; *klein, aber mein*, as the independent Swiss say.) I would leave out the prevalent abominations one finds in most houses of today, to wit:

1. Garage in rear and separated from house, taking up too much space for driveway and subjecting one to the inclemencies of the weather.
2. Kitchen at a distance from the bedrooms, instead of in the center of the house. The kitchen should be equally accessible from living and sleeping quarters.
3. Kitchen in the rear instead of in front or at one side, thus robbing the family of privacy.
4. Service door entering into laundry, often in front of washtrays, or into kitchen. It should be separate from both.
5. Ironing board in the kitchen, often between doors and in front of stove.
6. Oven below the cooking surface of stove, which involves lifting heavy pots and pans up and down and straining back and arms.
7. Sink and stove at opposite walls, so the heavy pots and pans have to be carried back and forth, through traffic, at least 5,000 times a year!
8. Two beds placed together or against the wall, so they have to be moved every time they are made up. Bunks reached by a ladder are indeed "the bunk," as are wall beds and other similar contrivances to save space.
9. One bathroom for a family (and generally next to the kitchen to save plumbing costs) instead of one bathroom for each member of the family. Bedroom and bath should be as personal as the toothbrush. Even husband and wife have separate toothbrushes! Expense? A people who can afford a 100 billion dollar war, 15 billion a year for crime, untold billions for cigarettes—a hurrying, impatient, progressive people, still wasting time waiting at the door—will not find this a stumbling block, once educational forces have done their work. Mass production should not find it difficult to supply 135 million bathrooms at a reasonable cost.
10. Two house-doors only, the front and the rear, and both too small.
11. Doors on hinges. Are practical sliding doors beyond the resources of the designers of planes and streamlined locomotives?
12. Windows too few and too small.
13. Corners instead of curves.
14. Floor lamps with cords to trip over.
15. Moldings, anywhere! They are dust-catchers, either on house or furniture. They look beautiful on Greek temples and should have been left there.

In the house I would plan all these abominations would be eliminated. Life should run smoothly, and without unnecessary hard work on the housewife's part. I do not look too far into the future, when the electricity will come from the wind, the water from the air, and everyone has a hilltop to himself. I imagine the house to be in the suburbs of a larger city in Southern California. It has to be a compact house, as my idea of the necessities for a family are hard to reconcile. I believe in expansion and not compression. Too small a dwelling is worse than too large a dwelling. Congestion makes for more work, confusion, and turmoil, and the spirit suffers.

I suggest a lot 80x140 feet, without the sidewalk. The garage faces the street and is large enough for storage space, besides accommodating two cars. On the other side of the entrance gate to the front court is enough space for guests' cars or, in the future, a small hangar for a helicopter, since helicopters are promised! The entrance to the house is through the loggia, which also serves as a covered passage from the garage, apart from its main function as an outdoor, glass-covered sitting room, with shelves provided (continued on page 38)

# TACOMA

30

HOUSING PROJECTS

FOR

WAR WORKERS



# TACOMA

## W A R H O U S I N G

On August 16, 1940, Mayor Harry P. Cain of the city of Tacoma was authorized by the city council to appoint a housing authority. A survey was undertaken to determine the need for a low-cost housing project, the survey to be conducted in accordance with Federal regulations governing the allocation of funds for such projects. By the first of July, 1941, the survey was completed and the authority had decided not to proceed with the development of a project of this kind, and the final report was filed on July 10 of that year.

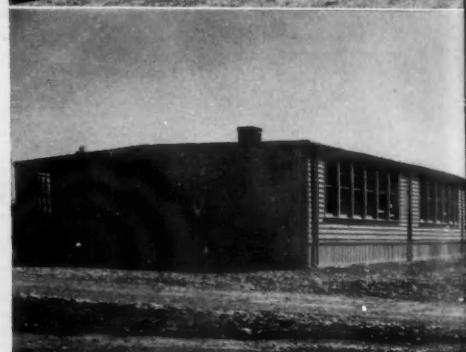
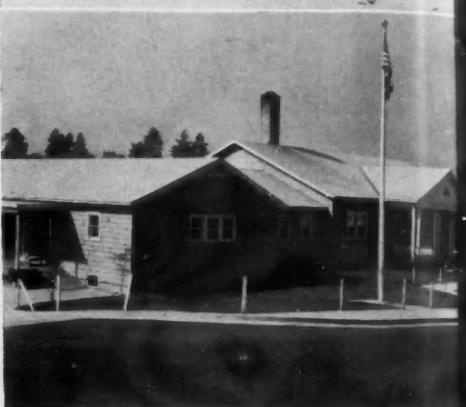
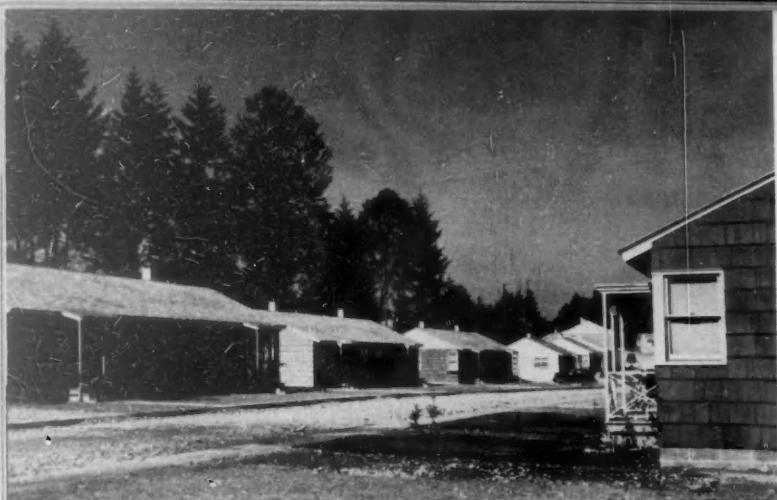
On July 22, 1941, the Defense Housing Committee was appointed and held its first meeting. John Schlarb, Jr., was asked to establish a homes registration office for defense housing, and at the same time he was appointed executive director of the Tacoma Housing Authority.

For the next six months the work of the authority consisted mainly of studies to determine the probable effect of the war effort on the population and housing problems of the community. With the assistance of the Post Office Department a vacancy study was completed which indicated that the community had reached a practical zero in available and unoccupied housing accommodations. Related studies with the collaboration of the Bureau of Labor Statistics plotted the curve of new residential construction during recent years, both for the city of Tacoma and the metropolitan area surrounding it. At the same time investigations were made of the development of war industries in and near the city. With the assistance of the United States Employment Service, three, six, and nine month studies were made of scheduled hires in these industries. An effort was also made to examine the probable transfer from non-war to war work of the existing civilian population, and the probable effect on the housing supply of the vast numbers of incoming military personnel.

In summary, these studies showed a rising curve of labor immigration, probable vast increases of the families of military personnel, without a corresponding increase in housing facilities.

As the results of the various studies began to make this fact increasingly apparent, the attention of the authority began to be focused on the question how best to provide for the new population without too serious dislocation of the permanent characteristic features of community life in Tacoma.

Coincidental with this effort there was going forward in Tacoma a series of studies under the direction of the National Resources Planning Board leading to a re-evaluation of land (continued on page 36)



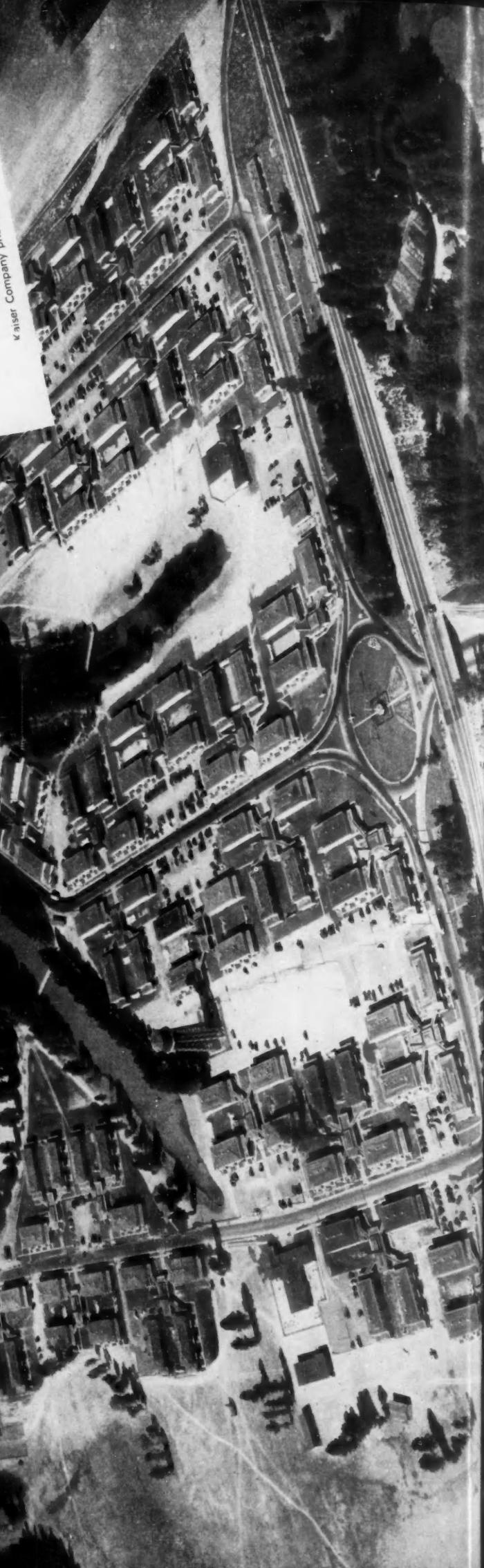


Photographs by Carol Eyerman and Turner Richards

OREGON  
VANPORT CITY, OREGON  
in America  
Vanport Housing Project  
Son  
Largest War Housing by  
Painted and decorated by  
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Kaiser Company photograph by Photo Art



# new developments

## War Brings Important Developments in the Field of Glued Laminated Construction... Summerbell Process "Grows" Huge Timbers

History proves that war can be constructive in effect as well as destructive. Typical examples are found in aircraft, radio and the development of metal alloys resulting from the last war. The present conflict has already made itself felt through the perfection of synthetic rubber, plastics that are sprayed on like paint, and many other "substitutes" which, because they serve better or last longer, will eventually replace materials commonly used before Pearl Harbor.

These developments hold many promises for the architect and engineer, for they make possible advancements in design and construction which were unthought of just a few years ago. One of the most important of these developments is in the field of glued laminated construction.

The use of plywood has led to many new discoveries in adhesives which make possible the advancement now taking place in designing and fabricating structural units of all types. It requires centuries for Nature to grow large timbers. Large timbers, actually stronger than solid ones, are now "grown" by man in a day or two—and there is no limit to their cross section or length.

A typical example of what this means in actual practice is a project recently completed by Summerbell Roof Structures of Los Angeles. Military requirements forbid revealing the location, but the problems involved and the manner in which they were solved can be told. At the start of the project, two primary considerations had to be met. The first was the completion of the job in the quickest possible time without interfering with the production line schedule then in operation. The second was to use materials and methods best suited to prevailing climatic conditions, which were high in temperature and extremely low in humidity.

Since lumber of the dimensions required for the structural frame was not procurable except with a moisture content which would cause shrinking, checking and twisting when exposed to the rapid action of a high temperature, low humidity climate, the problem was to develop timbers which would perform satisfactorily under these conditions. This problem was solved by using short sections of thin dimension lumber, quickly kiln dried or air dried to proper moisture content to assure satisfactory performance under the local climatic conditions.

The next step in the solution of this problem involved a knowledge of correct procedure in fabricating these materials into columns and beams of sufficient size and strength to carry the required structural loads and stresses. These structural units were built up by glued laminated construction, using lumber of a thickness of 1, 2 and 3 inches and types of water-resistant glue selected to meet various temperature and humidity conditions.

Since it was the desire of the sponsors of this project to have the fabrication of the glued laminated structural units handled at or near the erection site, it was necessary to install a complete pre-fabrication plant at the project. In addition, since no materials had been allocated to the project in advance, it was necessary to obtain and ship over 1,000,000 bd. ft. of well-seasoned Douglas Fir lumber in the sizes and lengths needed to meet planned gluing and erection schedules. Since the contract required completion of the first unit of the project within 90 days from release of plans and completion of two additional units within another 60 days, every facility of a large, completely equipped and well coordinated organization was required.

All the heavy machinery, specialized glueing equipment, electric saws and tools and the many additional items necessary to fully equip a modern pre-fabrication and laminating plant, together with a dipping tank were installed in the limited time permitted by the erection schedule.

The major items included in the contract were as follows:

66 160'0" Span Summerbell Trusses with glued and laminated upper and lower chords.

233 35'0" Span Parallel Chord Connector Trusses.

132 Columns, 30'0" to 34'0" in length, supporting the 160'0" trusses.

The glued laminated finished section of the shorter columns was 16"x16½" and the section of the longer columns was 16½"x17½".

132 Columns, 28'0" to 34'0" in length, with a finished section of 7½"x7¾".

132 Columns, 10'0" long with a section of 8"x8", to support mezzanine girders.

132 Mezzanine girders, 34'0" in length, with glued laminated finished section of 7½"x17¾".

52 Vertical braced frames between columns, to transmit lateral forces to the foundation, lengthwise of the building.

A complete system of horizontal bracing, consisting of horizontal trusses in the plane of truss lower chords, with struts and vertical bracing, also provided.

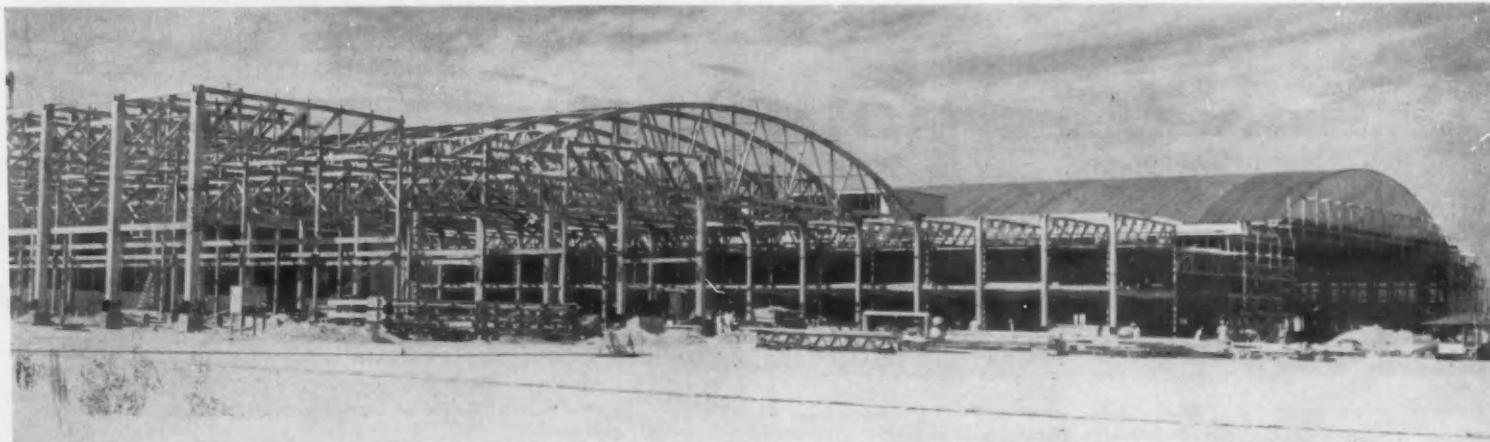
Erection of the first unit was started on June 20th. This 265'0"x700'0" unit was completed according to the schedule called for by the contract. The additional two units were completed well in advance of the final completion date.

Plans and specifications were prepared by Taylor and Barnes, under the direction of the United States Engineers Office, Los Angeles. The contract for the production and erection of the complete structural frames for the three units included in this project was assigned to Summerbell Roof Structures, Los Angeles. All the work, including the installation of the pre-fabrication and glueing plant at the site of the project, the procurement, shipping and processing of the lumber as well as the erection was handled by this organization.

**Columns of glued laminated construction were used to support 160-foot Summerbell trusses with glued and laminated upper and lower chords. Mezzanine girders are also of glued laminated construction.**



The size of the project described in the accompanying article is indicated by the photo below.



**HOLLYWOOD JUNIOR**  
COMBINATION  
SCREEN and METAL SASH DOOR  
The "WEATHER-WISE"  
DOOR!!

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A SASH DOOR  
A PERMANENT OUTSIDE DOOR  
ALL 3 IN 1!**

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#### BARKERS AND HOMASOTE AND PREFABRICATION

The inevitable merchandising of postwar prefabricated houses through established retail outlets which have built up confidence among home owners through dealing with them for many years has been brought into Southern California by Barker Bros., Los Angeles, through an arrangement made with the Homasote Company of Trenton, N. J. There is every indication that the project will be successful from the start.

Barker Bros., which will sell prefabricated homes complete, with the cooperation of the Homasote Company, has established as a permanent exhibit on its sixth floor a one-quarter scale model of a prefabricated house, complete to the last detail, including miniature furniture designed and built especially for the purpose. Already hundreds of people interested in postwar building of houses have visited the exhibit.

Under the arrangement Barker Bros. has made with the Homasote Company, it will sell the houses after the war—no orders are being accepted now—and the prefabrication will be done in a Los Angeles plant. All houses will be built to the specifications of the owner or his architect. All types and styles of architecture will be available. Thus a purchaser will be able to buy a house which fits his individual tastes and needs.

Recognizing the advantages of using architects, Barker Bros. will work with them and recommend them whenever possible. The blueprints may be architect's plans available through the company, or they may be drawn by a private architect to suit the needs of a particular client, with detailing made easy by prepared charts and reference tables. In either case, specifications are exact and complete.

Homasote Precision-Built Construction utilizes large sheets of Homasote Building and Insulating Board. This material has great strength and good insulation values, and is weatherproof. Homasote is used for interior walls and ceilings, as well as for exteriors. Interiors can be painted or papered. Walls and ceilings are crackproof. For exterior walls a sand finish which looks like stucco but will not crack is available. Any kind of siding can be applied over the Homasote.

At the prefabrication plant in Los Angeles, foundations, walls, floors, ceilings, roofs, hoods, stoops and millwork will be prefabricated. Plumbing lines will be pre-assembled. Electric wiring will be installed and the rest of the house will be assembled—even in the case of large houses it will be possible to have them "under roof" during the first day of erection. Painting, decorating, etc., then can be done quickly.

Here are the four questions most frequently asked about prefabricated houses, answered in terms of Homasote Precision-Built homes:

*What does a Homasote home look like?* The purchaser's tastes and needs dictate the style. Homasote Precision-Built Construction sets no limits on the individuality of the house.

*How big is a Homasote home, and how does its cost compare with ordinary construction?* Again—exactly as big as the purchaser wants it to be. Homasote Precision-Built Construction has been successfully used for imposing mansions in the \$40,000 price class, as well as for small week-end lodges.

*How long does it take to build this way?* That depends. An order for a single large house might require 30 to 40 days. For a single small house, four to six days.

*Are Homasote homes permanent homes?* Yes. Homasote homes on the New England coast withstood the hurricane of September, 1938, undamaged—while other more costly houses built by ordinary construction methods were being dashed to matchwood. Admiral Byrd built the shelters of his first expedition to Little America of Homasote; six years later, on his second expedition to Antarctica, he reported that the buildings were as good as new. Both the exactness of Homasote Precision-Built Construction and the great structural strength of

Model Homasote prefabricated house on display at Barker Bros.



Homasote board result in permanency. Nor are the durable qualities sacrificed in the slightest degree when the Homasote home is demountable.

According to Barker Bros. officials, all plans and materials used for the erection of these houses have been cleared with federal loaning agencies and code authorities in Southern California. Thus they will be eligible for the lowest cost financing. It is emphasized that these homes cannot be had now, but that they will be available immediately after building restrictions are lifted. Barker Bros. extends a cordial welcome to visit the exhibit of the model house which gives a good picture of "grown-up" prefabrication.

#### NEW WILLIAM P. NEIL AWARD

Another distinction has come to a western contracting firm in the form of an Army-Navy award, it was learned this week when the Wm. P. Neil Company, Ltd., was notified by the Navy Board for Production Awards that its original Army-Navy "E" had been extended another six months and the silver star added for outstanding achievement on a Navy project. In a letter to President W. P. Neil of the company, Admiral C. C. Bloch, U. S. N. Ret., chairman of the Navy Board for Production Awards, notified the former that upon recommendation of the Bureau of Yards and Docks, the Board had approved the extension of the Neil Company's original award for a period of six months dating from July 29, "for continued outstanding performance" under the contract.

"There is being forwarded to you a new pennant with one star affixed, and lapel pins for new employees will be furnished upon receiving a report of the number eligible," wrote Admiral Bloch, who went on to say, "The Navy Department extends hearty congratulations to the contractor, associated subcontractors and all employees who have contributed to the continued success of this construction project."

General offices of the Wm. P. Neil Company, Ltd., are located at 4874 Loma Vista Avenue, Central Manufacturing District, Los Angeles.

EVERCRETE CORPORATION, 19 West Forty-fourth Street, New York City, has stolen a march on the roof-coating industry with the introduction of PLASTIKROOF, a new plastic roof coating which is permanent and which actually improves with exposure. It was obvious that sooner or later a plastic roof coating would be developed. This new product will not crack in sub-zero weather, flow under the hottest summer sun, nor sag nor creep on vertical surfaces. It will bond to any surface, whether that surface is wet or dry, and will retain its original elasticity indefinitely. It is waterproof, fire resistant, and is impervious to corrosion, deterioration, acid fumes and salt atmosphere. It contains two solvents and will outlast any bituminous coating. This new roof coating, which should be investigated by those interested in roof coatings for either war or peacetime uses, comes in three colors—red, green and black. It is simple to apply and it will also protect masonry walls below grade against disintegration. In writing for details, address inquiries to Department AA-10.

BILT-RITE INCINERATOR COMPANY, 2280 West Washington Boulevard, Los Angeles, is one of the companies which has done an unusually good job of converting its manufacturing and sales techniques to wartime operations—and which already has a weather eye turned

toward the best ways and means of being of service when peace is resumed. Before the war it specialized on small incinerators for residences. But now it is specializing on incinerators for mass housing for war purposes. It maintains a service for the design and construction of custom-built incinerators for use either inside as the part of a building or outside. It will write specifications for architects on pre-cast or standard stock incinerators. It works with architects on specifications for proper sizes and groupings of incinerators for mass housing. Thus this company has kept contact with architects throughout the war. It has prepared a folder suitable for their files which is helpful in the preparation of all plans and specifications for housing projects, war plants, etc. Copies are available on request.

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- ✓ Share the light—as well as the ride. Arrange your furnishings so that at least two persons can use each lamp.
- ✓ Place lamps close enough for eye-comfort. Even a few inches farther away can mean fifty per cent less light.

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### TACOMA WAR HOUSING

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use. The data resulting from this work indicated necessity for large-scale future civic planning to eliminate industrial and residential slum areas not yet sufficiently serious to be fully appreciated. The commissioners of the authority were quick to recognize the importance of the effect which public housing would have upon future residential development, and insisted that all of the work of the authority of however temporary a character must take into account the ultimate effect on the community of each project to be developed. Because the rapidly growing population was in many ways strange and foreign, and because the probable permanence of the new population could hardly be guessed, the problem of permanent planning in the face of war emergency became very complex. Lack of information about the extent of military installations, facts which could not be revealed because of necessity for secrecy, prevented a thorough analysis of the situation.

On February 27, 1942, the Tacoma Defense Housing Committee recommended construction of 2,000 units of public housing. This followed the previous announcement that the Public Building Administration would construct 400 units of permanent war housing in Tacoma.

In March, 1942, the federal government authorized the construction of 1,600 units of public housing, and on May 4, 1942, the Tacoma authority accepted a federal commission to construct and operate this new project. At the same time, the present site of Salishan was approved for these units by the commissioners of the authority.

### SALISHAN HOUSING PROJECT

400 permanent units, 1,600 temporary units capable of conversion to permanent units.

CONTRACTORS: J. C. Boesflug Construction Co., Seattle.

400 temporary units (authorized January, 1943).

CONTRACTORS: Sam Bergesen, Wick & Dahlgren, Tacoma.

ARCHITECTS: Tacoma Architects Association.

ACREAGE: 400 acres.

COST OF CONSTRUCTION: Approximately \$7,000,000.

### AMERICAN LAKE GARDENS

400 units, 64 war apartments, 110 women's dormitories, 40 men's dormitories. All units and construction strictly temporary.

CONTRACTORS: A. G. Homann, Olympia; Sam Bergesen, Wick & Dahlgren, Tacoma.

ARCHITECTS: Lea, Pearson & Richards, Tacoma.

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## ART

continued from page 10

one month at a nominal salary," they were permitted to go into restricted areas and plants and paint what they saw. What they did is a good journeyman-like job, a record, and nothing more. Nothing more could be expected of them. A lot of words to the contrary, an artist must have some degree of inspiration present before the results of his efforts will be anything more than a record and journeyman-like. The question posed is whether the "one month at nominal salary" attitude of government assignments is worth anything to the artists involved or to the advancement of art in this country. The British have gotten much better results in their war art. It might be advantageous to look into their policy regarding the employment of artists.

Sports have been a source of interest to artists from earliest times, perhaps because the male figure assumes its greatest interest and beauty in action. The environments of sport, too, are exciting, filled with color and movement. Of all sports of our times, boxing offers some of the greatest possibilities for compositions: the intense drama, the colorful characters associated with it, the chiaroscuro frame of the action in the ring, and so on. The background of wrestling is the same, though for some reason it does not seem to arouse the interest of painters so much as sculptors if the exhibit, *Boxing and Wrestling in Art*, can be taken as a criterion. The show at the Legion includes sculpture by Archipenko, Rudolph Elling, Ernesto De Fiori, Arthur Putnam, and Mahonri Young; colored lithographs by Currier and Ives, drawings and prints by such men as George Bellows, William Littlefield, Max Pechstein, Boardman Robinson, Georges Rouault and Anthony Sisti. There are some very large canvases by Thomas Eakins and other paintings by Robert Riggs, Fletcher Martin, Gregor Duncan, Bernard Karfiol and James Chapin. As has been pointed out, this exhibit uses correlated material to add interest. Newspaper cartoons and a collection of photographs and mementoes covering the sport from the days of Jake Kilrain down to our own times and the Brown Bomber furnish a box seat from which to observe and enjoy the exhibit. There is even a register in which visiting members of the crafts (boxing and wrestling) may put down their monikers.—SQUIRE KNOWLES.

## CINEMA

continued from page 12

by Hunnia Filma in Budapest to cover the German-Polish front in September, 1939. Much of what he saw and was not permitted to photograph—Nazi savagery and ruthlessness—he will bring to the screen in his current assignment. The director has some important ideas of his own. "The trouble with most anti-Nazi pictures," he states, "is that the story shows them oppressing minorities or racial groups. This story must emphasize that postwar justice is not a minority justice for an oppressed minority, but that it is an international justice for all peoples."

And as the final words of the script express it in the words of the presiding judge at the international tribunal trying war criminals: "The grave responsibility of judging Wilhelm Grimm and other criminals will be yours. It will be up to you to finally judge all the criminals and to determine what penalties shall be meted out to them. For this will only be our war, a true people's war, if the final victory brings a people's justice and a true, everlasting people's peace."—ROBERT JOSEPH.

## HOUSE BY LUDEROWSKI

continued from page 26

**PREFABRICATION.** Parts for this house could easily be cut and numbered at factory and shipped to the site "knocked down" ready for rapid assembling. The fireplace is a one-piece heavy metal stamping.

**POSTWAR IMPROVEMENTS.** After the war when industry pursues peace-time research in the field of housing, the wall staves might be replaced by curved sections of plywood possibly three or four feet wide and having an insulation core with a plastic coating on the exterior and an acoustical material on the inside. These sections could be plain wall sections, and those having doors or with windows or with closets and cases attached. Floors could be stamped structural shapes with heating spaces integrated. Prefabricated bathrooms when they come may be worked into this system. Additional wall substitutes may be in the nature of cork-filled sheet metal staves or segments, or even translucent plastic segments with integrated air space for insulation and radiant heating.

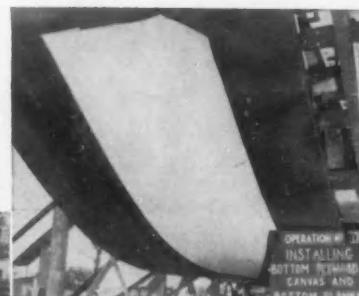
**REGION.** Although this house is designed for the northeast area, the system can be readily adapted to other climates.



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● (Above) The bottom skin of these Higgins lighters consists of (from left) outer planking, a layer of thoroughly waterproofed canvas and an underlayer of  $\frac{1}{8}$ -inch Exterior-type Douglas Fir Plywood. The Higgins Industries use vast quantities of plywood in the many types of auxiliary vessels they are building.

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part in the war housing program throughout the West, working with the best general contractors "from Texas to the sea."

**A HOUSEWIFE TALKS ABOUT ARCHITECTURE**

continued from page 28

for decorative plants and ferns. The garage and loggia are each 20x20 feet. The house proper is 40x60 feet, not counting the two-foot projection of the roof. The living room is 20x30 feet, but if desired it could be 20x20 feet. The dining room-kitchen are 20x20 feet. The laundry, including water heater and furnace space, is 10x20 feet. If a family can get along with fewer bedrooms than four at the time of building, others can still be added, since the design of the house would be such that it can be put up in sections.

The outside of the house would be mostly glass. What wall surfaces there are could be built of a variety of materials, ranging from simple redwood to brick, corrugated iron, and so forth. In a final choice, as well as in matters of lighting, heating, ventilation, drainage, and so forth, I would seek the advice of an experienced architect. Also the glass roof sections over bathrooms, kitchen, and loggia would have the benefit of technical advice before their exact construction was decided upon.

The living room would be screened from the entrance and the dining room only by portieres, these rooms to contain the usual furniture. What needs chiefly to be mentioned here is the ample door space and the construction of the dining room table, which I conceive to be glass-topped and built in sections. The glass side table can be used as sick-bed table.

The fixtures in the kitchen to be planned with careful forethought as to accessibility; where possible, adjacent surfaces are continuous, as in the case of stove and sink. The counter can be used as a bar, opening into the dining room. At one end of the counter is an oval desk. Within the cabinets, shelves form sections of revolving cylinders, facilitating the process of putting things in and taking them out. The service room, containing enough shelf and table space for incoming wares, is screened from the kitchen by a sliding door. The laundry-sewing room is separate, making it possible to use its equipment of sewing machine, ironing board, drier, Bendix and ironer, without interference from other activities.

The bedrooms, easily accessible from both living room and service rooms and designed to be the ultimate in simplicity. Keeping prefabrication in mind, I would make them identical. Nevertheless, they contain essential equipment which is often lacking. Provision made for good lighting, bedside shelves for books, radio, a desk, and so forth. Each bedroom with a wardrobe, full-sized, with hinged mirrors on all three doors, forming a dressing room when open. There to be enough built-in drawer and cupboard and shelf space to eliminate bulky, inconvenient and needless free-standing furniture. Since each bedroom would have its private bath, the functions of these two rooms can merge conveniently: dressing table and washbasin become one integral unit. There are three mirrors, in front and at sides. Also shelf space.

Considered as a unit, the house would have several features which should be pointed out. Doors and windows become sliding walls, turning bedrooms to sleeping porches when desired, and allowing free access from the indoors to the open. Sliding screens take the place then of the solid glass. The lot to be walled in, assuring the family of privacy in their freedom. Lights and heating devices built in flush with walls and ceilings, which adds to the sense of space within the rooms. Above all, a house that is restful in its functioning, designed not only to give time for leisure activities, but to increase the capacity of its inhabitants for enjoying them.

*"Coastwise—Texas to the Sea"**In the West . . . . .*

... it is good to have a  
part in the war housing program throughout the West, working  
with the best general contractors "from Texas to the sea."

### LOS ANGELES INVENTORY

continued from page 18

brief history. Its growth, however—the growth of its largely artificial harbor, of its industrial equipment compares only with that of certain magnetic colonial cities, such as Algiers, the Chinese treaty ports, Johannesburg, São Paulo, Brazil—and it surpasses them.

Still, for periods the aggregation of the population has been out of proportion to the growth of Los Angeles as an employment market. During the most difficult years of depression between 1933 and 1934 the cooperatives of unemployed of the region had a membership of more than a quarter million. Their battle for subsistence by means of primitive production revealed strikingly the lack of regional balance at that time, which planning certainly should prevent from recurring.

#### LOCAL AND IMPORTED INDUSTRIES

The armament years have profoundly changed the type and number of industrial productions, their magnitude, their geographical distribution. The speed of organized skill acquisition for green hands from rural areas, the consequent immigration and accumulation of a huge young and flexible labor supply, has greatly modified trend and age composition of the population. The mentioned industrial expansion, with the exception of motion pictures and aircraft, had to a great part not even been an autochthonous growth, but a transplantation from other parts of ready-made, most advanced and refined technological organization. It often meant much less to employment seekers than usually does the organic and gradual local exfoliation of an industry.

The rubber industry of Akron, for example, planted shoots in Southern California, which made Los Angeles in the decade before the last suddenly the second center of finished rubber production; but quite in contrast to Akron only two and a half per cent of the gainfully employed of the region were before the war on the payrolls of these highly mechanized factories. Technification—imported as it was—did here not urge men out of work—it never at all took in large numbers of them.

Quality—and quasi-experimental industries, as airplane and motion pictures—normally pay comparatively high wages to a few top-ranking experts. But although the employment rolls of aircraft enormously increased during armament, the purchasing power and the employment steadiness of especially this group of workers—half of them women—becomes more than questionable after demobilization. The city's service to this increment in citizenry well exceeds the tax support it can offer.

The tremendous oil industry and all its derivative employments provided before armament activity for not quite 10 per cent of the

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STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS AND ARCHITECTURE, published monthly at Los Angeles 5, California, for October 1, 1943.

State of California, County of Los Angeles—ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared John D. Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the California Arts and Architecture and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Editor, John D. Entenza, 3305 Wilshire Blvd., Los Angeles 5, Calif.

Managing Editor, John D. Entenza, 3305 Wilshire Blvd., Los Angeles 5, Calif.  
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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

JOHN D. ENTENZA, Editor.

Sworn to and subscribed before me this 18th day of October, 1943.

(Seal) MURIEL E. STORRIE.

(My commission expires Jan. 17, 1945.)

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# PERSONAL

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## 1 location?

## 2 materials?

## 3 style?

## 4 cost?

## 5 what to do now?

• These questions form the basic part of personal postwar planning. The answers cannot be obtained by gazing into a crystal ball, nor can they be secured by blindly reaching into a grab bag of stereotyped answers. Careful considerations of the individual family's requirements and its place in the scheme of things past and present can bring about an intelligent plan which can be developed during the war years and put into operation actively in the era now so glibly named "the postwar period."

**1** Fundamental requirements for house locations are of course convenience of location to marketing centers, schools, and transportation facilities. The value of being convenient to these necessary living facilities has been definitely driven home during this emergency. That the neighborhood selected for the background of growing children should be conducive to all that is essential to their well-being and protection goes without saying. That it should be open to sunlight and fresh air is an inherent right of every American child. That type of location should be found in the newly planned city centers that will be developed for postwar use; those centers planned with play areas protected and traffic areas segregated; those cities planned with green belts, with separate districts for manufacturing and business. In the first step of personal postwar planning the prospective home owner finds that the community postwar plan is his personal plan; indeed, it is his personal plan quite as much as the home he intends to build.

**2** The question of materials when approached realistically will bring the interesting discovery that the basic materials themselves will be much the same as those in use before the war. There will of course be some new technics in employing these materials. But wood, brick, plaster, and glass will be, in itself, used much as before. The mechanics, of course, have been and are being developed to a greater degree. Heating will be handled in different ways than heretofore—plumbing units will be more economically worked out, probably in group set-ups. Electrical lighting will be handled indirectly, with softer diffused effects. Insulation against heat and cold, sound deadening will be employed to ever greater extents. Regarding technics, plywoods will be in greater use with improved types for various uses. Glass areas will be greater than heretofore to take full advantage of the sunshine. Woods will be used more economically. Waste of this precious material has run rampant for generations—it now becomes necessary to guard our resources more carefully—and science will develop ways and means in collaboration with architects and engineers in making better use of our wood materials. Here again personal postwar planning meets postwar planning generally face to face in the selection of materials which will be developed for more economical construction of a home.

**3** The homes of the future will fulfill the same functions as the homes of the past. They will be the center of family life. In practical parlance, they will provide the food center or work center, the rest center, the sanitary section, and the play or social center of the life of every family. These characteristics are essential and are as much a part of American life as the air we breathe. There will be more of outdoor living space. There will be more attention paid to the cultural things of life. But there will also be the privacy of the home. What, then, will the home of tomorrow look like? Will it be a queer box-like structure of glass held up by skyhooks? Will it be constructed of awkward angles and forced effects called "dramatic" by the tyros because that word seems to cover a mul-

# POSTWAR PLANNING

## AN POSTWAR PLAN IS THAT WHICH AFFECTS HIM DIRECTLY AND SPECIFICALLY

titude of sins? From these oddities now talked about will come the ideas which will be the basis of the new homes. There will be a more honest use of materials—wood will be used as wood, plaster columns will not be built up to look like something they are not, nor will plaster walls be thickened for “effect”!

**4** The construction of these homes should tend to simplicity rather than to complicated processes. In the case of the lower cost houses this may well lead to a type of shop-built precision units which can be economically assembled. Economy of construction will be essential. This may entail use of assembly line production or at least precision units. It does not mean that you will not be able to have the house you may want—you will be able to have any kind of a house you want, but it will be cheaper and better, both as to design and materials. Your house will be a part of a richer life.

**5** What can the prospective home builder do *now* regarding his personal postwar plan? First of all, he can buy war bonds which when accumulated will make a “nest egg” to provide the finances for the home when materials become available and private building can again be started. Second, he can secure property for the homesite if he has not already done so. This should be paid up in full as soon as possible. Third, he can have his plans prepared and specifications roughed out in order to start construction as soon as possible. In roughing out the specifications he will not limit the types of materials he may wish to use. His architect can assist in this phase of the operations. The most important point is that the individual shall have a personal postwar program. Governmental programs are necessary, to be sure, but it's the average man's program which will put this country “over the top” in producing jobs and markets for the returning men and women from the armed forces and from war plants. The building industry does not require retooling, so it will be ready immediately for work—productive work—such as is embodied in home building.

### CONFERENCE COMMENTS

October 14 through 16 architects and their guests from all parts of the state met for the Sixteenth Annual Conference of the State Association of California Architects in Los Angeles to discuss the relationship of the profession to current and postwar problems. Following are excerpts from talks which were featured during the conference:

**LIEUTENANT GOVERNOR FREDERICK HOUSER:** “The war will last longer than the optimists indicate—but we of the State of California are and will be ready for any emergency. The fact that certain protective measures appear to have been removed does not indicate that the danger of air raids on this state has been eliminated—in fact we have never been in greater danger of air raids since before Pearl Harbor than we are now.”

**CITY PLANNER GORDON WHITNALL:** “Forty-two per cent of area in and about the city and flat areas around Los Angeles are not in use. . . . Architects and engineers must take part in the planning of communities. . . . A strange phenomenon has taken place—population has increased but property values and income from properties has decreased. The trend during the past twenty years of properties has been down. Urban areas must be redeveloped.”

**MAJOR HAROLD SEXSMITH, Post Engineer, March Field:** “It has been my experience that architects are more adaptable

than engineers to the changes which are taking place, in that they have more of an overall picture of the problems they are confronted with. The engineer generally has his thoughts fixed along one line; that which cannot be solved with a slide rule is outside of his vocabulary.”

**MYRON HUNT, Architect:** “Our experience in government work has shown us that the organization which can produce the plans and specifications and supervision promptly and efficiently has no difficulty in obtaining architectural and engineering contracts.”

**E. W. MORRIS, Los Angeles Manager, Engineering Department, Westinghouse Electric Mfg. Co.:** “The home of tomorrow will have better lighting—newer cooking facilities—new heating devices, and many labor-saving devices brought about by the further development of electronics.”

**PALMER SABIN, Architect and Research Engineer, Caltech:** “There will be no radical changes in the materials used in construction in the postwar era—but there will be new developments of techniques in using the basic materials we now have and are used to.”

**LIEUT.-COL. RICHARD KING, Post Engineer, Fort MacArthur:** “The duties of post engineer require very much the same backgrounds required by the architect in the practice of his profession.”

**JOHN C. AUSTIN, F.A.I.A.:** “Architects and engineers in private practice can produce professional services needed for the postwar era as quickly, efficiently, and more economically than bureaus.”

**NORBEIT BROWN, Building Economic Consultant for “Architectural Record”:** “The necessity of planning now for the postwar era is a growing tendency throughout the country.”

**WILLIAM J. STONE, Architect and Instructor, Pasadena Junior College and Caltech:** “Architects should become better acquainted with the architectural students—it is necessary that young men and women be encouraged to enter the profession—and it is necessary that they receive the correct understanding of architecture.”

**CAPT. E. ALLAN SHEET, United States Army Engineers:** “The architect has definitely filled a vast need in the war effort, particularly in the planning.”

**SAMUEL E. LUNDEN, Architect:** “One building in every five in England has been damaged or totally destroyed—the need for reconstruction is great.”

**JOHN BOLLES, San Francisco, new State President, State Association of California Architects:** “It will be my ambition during my term of office to ever more closely bind together the activities of the association.”

**WALTER R. HAGEDOHN, Los Angeles, retiring State President of the State Association of California Architects:** “Whatever success has been obtained for the profession during the past two and a half years has been due to the fine support I have received from each member, the board of directors, and the district advisors, and I am very grateful to you all for a most pleasant administration.”

**MERRILL BAIRD, Architect and General Convention Chairman:** “This is the second conference held in Southern California which has landed on the right side of the ledger. The press has been grand with its acknowledgment of our activities, and all the men and women working on the committees are to be commended for the fine job.”

# OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Directory Department, Arts and Architecture.

#### ACOUSTICAL MATERIALS

Armstrong Cork Co., 1206 Maple Ave., Los Angeles, Richmond 0286—Acoustical materials, asphalt, tile, linoleum cold storage insulation.  
R. W. Downer, 345 N. Harvard Blvd., Los Angeles, Normandie 5021—Acoustical contractor.  
English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.  
Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

#### ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

#### AIR CONDITIONING

Air Conditioning Co. of Southern California, 1003 Santa Fe Ave., Los Angeles, Trinity 8011—Heating, cooling, equipment distributors.  
Baker Ice Machine Co., Inc., 351 S. Anderson, Los Angeles, Angelus 4275—Air conditioning and refrigeration, engineers and contractors.  
Gay Engineering Corp. of California, 2730 E. 11th St., St., Los Angeles, Angelus 1-1141—Air conditioning and refrigeration.

#### ASBESTOS BOARDS

Harbor Plywood Corp. of California, 540 Tenth St., San Francisco, Market 6705—Asbestos cement building board.  
Marine Engineering & Supply Co., 941 E. 2nd St., Los Angeles, Michigan 8071—Asbestos products.  
Western Asbestos Co., 675 Townsend St., San Francisco, Hemlock 4884—Celotex, fiber wallboard, and asbestos cement board.

#### ASPHALT

Marvin Corp., The, 4011 Bandini, Los Angeles, Angelus 5111—Marvin Emulsified asphalts, cement cure, roof coatings, metallic waterproofing.

#### BRICK AND CLAY PRODUCTS

Kraftile Co., Niles—Kraftile Structural Clay Products. Los Angeles Brick & Clay Products Co., 1078 N. Mission Rd., Los Angeles, Capitol 1-4191—Roman ruffle face brick.  
N. Clark & Sons, 10th and Division Sts., San Francisco, Klondike 2-0462—Clay products.  
Remillard-Dandini Co., 633 Bryant, San Francisco—Brick and masonry products.  
Simons Brick Co., 8th & Boyle, Los Angeles, Angelus 6121—A respectable business concern operating in Southern California for over 56 years.  
United Materials & Richmond Brick Co., Ltd., P. O. Box 7, Point Richmond, Richmond 226—Manufacturers of brick and tile.

#### BUILDING MATERIALS

Arrow Rock Co., 2815 Glendale Blvd., Los Angeles, Morningside 1-2125—Cement, sand, gravel, crushed rock.  
S. H. Bacon Materials Co., 2070 Randolph St., Huntington Park, Lafayette 1148—Concrete, rock, sand, cement.  
Beverly Building Material Co., 9270 Alden Dr., Beverly Hills, Crestview 6-7194, Bradshaw 2-4307. Best in quality and service.

**Blue Diamond Corp., 1650 S. Alameda St., Los Angeles, Prospect 4242—Basic building materials.**

Cassaretto, John, 6th & Channel, San Francisco, Garfield 3176, 3177—Building materials, unexcelled service, since 1886 and still active.  
Compton Plaster Co., 810 W. Rosecrans Ave., Compton, Newmark 1-5266, Nevada 6-1326—Building materials.

Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

Harvey Bros., 28th St. & Downey Rd., Los Angeles, Angelus 1-2596—Building materials.

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Plastic finished wall panels and hardwood veneers and moldings.

Mason Supplies, Inc., 732 Decatur St., Los Angeles, Vandyke 0708—Building materials.

George E. Ream Co., 235 S. Alameda St., Los Angeles, Michigan 1854—Plywoods, Celotex, Upson Board, wire products, Kimsul insulation, asbestos boards, expansion joints, doors, roofings, tempered hardboards.

Superior Rock Co., 248 McAdams St., Oakland, Olympic 1636—Crushed rock, crusher run, quarry waste, rubble rock, riprap, fill, rock dust.

#### BUILDING PAPERS

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Grip Lath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofing, shingles.

#### CABINET WORK

Dubin Fixture Manufacturing Co., 5717 Towne Ave., Los Angeles, Adams 6156—Soda fountain, restaurant, cocktail room, and general store fixtures.

Paramount Built-in Fixture Co., 5107 Broadway, Oakland, Piedmont 8400—Cabinet fixtures for kitchens, etc.

Mullen Manufacturing Co., 60-80 Rausch (bet. 7th & 8th), San Francisco, Underhill 5815—Bank, store and office fixtures; cabinet work of guaranteed quality, church seating.

Petersen Showcase & Fixture Co., 5700 S. San Pedro St., Los Angeles, Adams 3261.

Ross Stationery & Equipment Co., 311 3rd Ave., Chula Vista 205—Masonite lockers.

Warren & Bailey Co., 350 S. Anderson St., Los Angeles, Angelus 1-2151—Asbestos insulation and roofing, bathroom cabinets and accessories, receptacles for refuse.

#### CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras plastic early hardening cement, preferred by contractors because of its time-saving qualities, which far exceed U. S. Government specifications.

General Concrete Products, Inc., 15025 Oxnard Blvd., Van Nuys, State 5-1396—Concrete products.  
Monolith Portland Cement Co., 215 W. 7th, Los Angeles 14, Michigan 1811—for every type of construction, Monolith Portland, waterproof plastic, oil well, Tufa and Velo cements.

Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

#### CEMENT, WHITE

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West, and which, because of its quality, is in demand throughout the country.

#### CEMENT, EARLY HARDENING

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras Portland Cement, used in the construction of many of California's great building projects.

#### CONCRETE ACCESSORIES

Cement Gun Construction Company, 24 California St., San Francisco, Garfield 7663—Gunite, sandblasting, concrete cutting, contract or rentals.

Duracrete Floor Co., 666 Harrison St., San Francisco, Douglas 5583—Heavy duty concrete floor finish.  
Edward R. Bacon Co., Folsom at 17th St., San Francisco—Concrete surface machines.

Elrick Equipment Co., 1340 E. 6th St., Los Angeles, Trinity 9061—Concrete vibrator.

Super Concrete Emulsions, Ltd., 1372 East 15th St., Los Angeles 21, Prospect 4076—Manufacturers of Soncem Emulsions for cement mixtures and Cemelith Waterproof Color Coating.

Williams-Wallace Co., 160 Hooper St., San Francisco, Hemlock 0378—Concrete accessories and building specialties.

#### CONSTRUCTION EQUIPMENT

Brown-Bevis Equipment Co., 4900 Santa Fe Ave., Los Angeles 11, Jefferson 5221—Reconditioned construction equipment.

Hyman-Michaels Co., 4631 E. Shelia St., Los Angeles, Angelus 1-8118—Rails and track supplies.

Smith Booth Usher Co., 2001 Santa Fe Ave., Los Angeles, Trinity 6911—Contractors' machinery.

A. S. Vinnel Co., 1145 Westminster Ave., Alhambra, Cumberland 3-1241—Contractors' equipment for rent.

#### COUNTER AND TABLE TOPS

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Wood veneered and plastic finished hardboards, impervious to stains, easy to clean.

#### DOORS, COMBINATION

West Coast Screen Co., 1145 E. 63rd St., Los Angeles, Adams 1-1108—Hollywood Junior combination screen and metal sash door; a ventilating screen door, a sash door, a permanent outside door all in one.

#### DOORS—FIREPROOF

California Fireproof Door Co., 1923 S. Los Angeles St., Los Angeles, Prospect 3333—Fire doors.  
H. J. Krueper Co., 535 S. Clarence St., Los Angeles, Angelus 8204—Hollow metal doors, metal partitions.

#### ELECTRICAL CONTRACTING

A-1 Electric Co., 5148 Venice Blvd., Los Angeles, Whitney 2342—Electrical contractors.

Challenge Electric Co., 843 W. 104th Pl., Los Angeles 44, Pleasant 0220—Electrical contractors, wiring.

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminster 8169—Electrical contractors.

Golden State Electric Co., 1515 W. 7th St., Los Angeles, Drexel 5331—Electrical contractors.

Hoffman & Jacobs, 1122 Gaviota Ave., Long Beach, Long Beach 644-34—Electrical contractors.

R. R. Jones Electric Co., 925 Meridian, South Pasadena, Sycamore 9-2242, Pyramid 1-1194—Electrical contractors.

Korb Electric Co., 5734 York Blvd., Los Angeles, Albany 0544—Electrical contractor.

Kuster-Wetzel Electric Co., 1030 American Ave., Long Beach, Long Beach 672-39—Wiring, fixtures, appliances.

Newberry Electric Co., 1038 Venice Blvd., Los Angeles, Richmond 0161—Electrical contractors.

Occidental Electrical Co., 1626 Venice Blvd., Los Angeles, Prospect 3703—Electrical contractors.

Pacific Electrical & Mechanical Co., Inc., 400 S. Boyleton St., Los Angeles, Madison 7641—Electrical contracting, maintenance.

George L. Patterson, 832 Wall St., Los Angeles, Tucker 5088—Electrical construction & engineering.

Sampson Electrical Co., 1235 S. LaBrea Ave., Los Angeles, York 7261—Electrical contractors.

Still Electric Shop, 237 E. San Fernando Blvd., Burbank, Charleston 6-2171—Electrical contractors.

Stetson Electric Co., 1026 N. McCadden Place, Los Angeles, Hempstead 3291—Electrical contractors.

Vancott Co., 5024 W. Washington Blvd., Los Angeles, Webster 5184—Electrical contractors.

#### ELECTRICAL SUPPLIES

Arrow-Hart & Hegeman Electric Co., The, 405-407 E. 3rd St., Los Angeles, Michigan 8084—Electrical equipment.

Electric Corp., 110 N. Alameda, Los Angeles, Madison 2451—Wholesale electrical supplies and appliances, nationally advertised brands, 33 years in Los Angeles.

Graybar Electric Co., 201 Santa Fe Ave., Los Angeles, Trinity 3321—“Everything electrical.”

Leo J. Meyberg Co., Inc., 2027 S. Figueroa St., Los Angeles, Prospect 6011—Electric supplies, radio and electronic supplies, commercial sound.

National Electric Products Corp., 1401 S. Hope St., Los Angeles, Prospect 2003—Electrical conduits.

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

Westinghouse Electric & Mfg. Co., Pacific Coast district headquarters, 1 Montgomery, San Francisco.

#### ENGINEERS, CONSULTING

Construction & Engineering Personnel Agency, 714 W. Olympic Blvd., Los Angeles, Prospect 0208—Supplying qualified help for construction and engineering companies.

Hunt, Robert W. Co., 251 Kearny, San Francisco—Engineers, inspection, tests, consultation, schools and other structures are built as designed when construction materials are inspected at point of manufacture and during erection.

Hunter, Thomas B., 41 Sutter St. (Room 710) San Francisco, Garfield 1164—Consulting engineer, designer of heating, air conditioning, ventilating and wiring systems, mechanical and electrical equipment of buildings.

**FLOATING WALL SYSTEMS**

**Schumacher Wall Board Corp.**, 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofing, shingles.

**FLOORING CONTRACTORS**

Bud Blossom, Office: Hollywood 1951, Residence: Morningside 1-6823—Wood floors.

**Hammond Bros. Corp.**, 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

**Galleher Co.**, 6833 Stanford Ave., Los Angeles, Pleasant 2-3796—Wood floor contractors.

Special Service Flooring Corp., 411 E. 2nd St., Los Angeles, Mutual 1749.

**FLUORESCENT LIGHTING EQUIPMENT**

C. W. Cole & Co., Inc., 320 E. 12th St., Los Angeles, Prospect 2258—Fluorescent and incandescent lighting equipment.

Light Control Co., 3217 Casitas Ave., Los Angeles, Normandy 2-3168—Industrial fluorescent lighting, fixture manufacturing.

**FOUNTAINS**

Haws Drinking Faucet Co., 1808 Harmon St., Berkeley 3—Drinking fountains and faucets.

**FURNACES**

Atlas Heating & Ventilating Co., San Francisco.

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

**GENERAL CONTRACTORS**

Brunzell Construction Co., 14715 La Salle St., Gardena, Menlo 4-1360—General contractors.

Cameron & Tarnutzer, 450 N. Camden Dr., Beverly Hills, Crestview 6-5335—General contractors.

Central Building Co., Central Realty Co., 804 Lowe's State Bldg., Los Angeles, Vandike 1212—Construction, financing.

Clinton Construction Co., 923 Folsom, San Francisco, Sutter 3440—General contractors.

Davies & Keusler, 118½ N. Larchmont Blvd., Los Angeles, Gladstone 7121—General contractors.

DeCamp-Hudson Co., Ltd., 1277 W. 24th St., Los Angeles, Richmond 0273—Engineers, contractors.

**Dinwiddie Construction Co.**, Croker Bldg., San Francisco—Builders.

Dunlap Mortgage Co., 12,500 Magnolia Blvd., North Hollywood, Sunset 1-4556, Stanley 7-1017—General contractors.

Early, Fred J., Jr., Co., Inc., 369 Pine, San Francisco.

Engines, Ltd., 225 Bush, San Francisco.

Halper Construction Co., 739 N. Highland Ave., Los Angeles, Webster 8111—General contractors.

Hastings-Quinn, Inc., 1135 N. Las Palmas Ave., Los Angeles, Hillside 0137—General building contractors.

Holmes Construction Co., 5658 Wilshire Blvd., Los Angeles, York 2131—General contractors.

Hommes & Eudemiller, 6125 Wilshire Blvd., Los Angeles, Webster 7455—General contractor.

Howard Construction, 12026 Riverside Dr., North Hollywood, Stanley 7-3994.

Jensen, G. P. W. & Son, 320 Market St., San Francisco, Garfield 2444—Building construction.

Jones Bros., 9430 Santa Monica Blvd., Beverly Hills, Joshua H. Marks-Charde Co., 908 Architects' Bldg., 816 W. 5th St., Los Angeles, Michigan 7358—Bradshaw 2-1902—General contractors.

W. E. Kier Construction Co., 1462 N. Stanley Ave., Los Angeles, Hillside 7574—General contractors.

L. A. Lefevre, 4916 Ben Ave., North Hollywood, Stanley 7-1715—General contractors.

MacIsaac & Menke, Inc., 3440 E. 22nd St., Los Angeles, Angelus 7261—General building contractor.

Mattock, A. F., Co., 212 Clara St., San Francisco—Builders.

Robert McCarthy Co., 1050 Kirkham St., San Francisco, Overland 4050—General contractors.

**Modern Builders Construction Co., Inc.**, 2812 American Ave., Long Beach, Long Beach 4-4456 (Los Angeles Phone Nevada 620-46)—General contractors.

Myers Bros., 3407 San Fernando Rd., Los Angeles, Cleveland 6-3181—General building contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

McNeil Constr. Co., 5680 Avalon Blvd., Los Angeles, Century 2-9035—Contractors.

H. B. Nickolson, 438 Chamber of Commerce Bldg., Los Angeles 15, Prospect 7491—General building contractors.

O'Neal & Hedberg, 852 S. Robertson Blvd., Los Angeles, Bradshaw 2-4375—General contractors.

Shipyard Constr. Co., 2609 Cherry Ave., Long Beach, Long Beach 4-4223—General contractors.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Structure, 8442 Santa Monica Blvd., Los Angeles 46, Hempstead 4853—General engineering contractors.

**Ford J. Twuits Co.**, 451 S. Boylston Ave., Los Angeles, Mutual 5163—Construction engineers.

**GLASS**

W. P. Fuller & Co., 301 Mission St., San Francisco, Exbrook 7151—Distributors of glass blocks.

**Thomson Glass & Paint Co.**, 702 E. Gage Ave., Los Angeles, Thornwall 1161—Plate, window glass, mirrors.

Tyre Bros. Glass & Paint Co., 3010 S. San Pedro St., Los Angeles, Adams 4161—Glass block.

**GLUE**

**Adhesive Products Co.**, 430 Main, San Francisco. 1. F. Laucks, Inc., 859 E. 60th St., Los Angeles, Adams 7271—Casein and resin glues for construction, resin emulsion and casein paints.

**GYPSUM WALL BOARD**

**Schumacher Wall Board Corp.**, 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

**HARDWARE**

Acme Hardware Co., 150 S. La Brea Ave., Los Angeles, Webster 9121—Builders' hardware.

Bennett-Montgomery Hardware Co., 323 S. San Pedro St., Los Angeles, Trinity 5726.

Builders Hardware & Supply Co., 441 E. 3rd St., Los Angeles, Mutual 2304.

**HEATING**

James B. Clow & Sons, 1930 W. Olympic Blvd., Los Angeles, Drexel 3351—Radiators, floor furnaces, unit heaters, water heaters.

**J. Herman Co.**, 1349-51 E. Vernon Ave., Los Angeles, Adams 8191—Heating, air conditioning, ventilating. Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., So. Pasadena, Pyrmid 1-1923, Pyrmid 1-1911 Oil heaters.

**Morin, Luke O.**, 832 W. 5th St., Los Angeles 13, Mutual 5983-6306—Heaters, furnaces and duals for gas or oil, also coal and wood; ranges, all sizes, for gas or oil, also coal and wood; water heaters for gas or oil; evaporative coolers; gas hot plates; ice refrigerators.

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army Navy "E" for war work; now preparing for postwar period.

**S. T. Johnson Co.**, 940 Arlington, Oakland.

**INCINERATOR**

Bilt-Rite Incinerator Co., 2280 W. Washington Blvd., Los Angeles, Republic 5758. See our display advertisement in this section.

**INSULATION**

Mundet Cork Corp., 1850 N. Main St., Los Angeles, Capitol 1-6121—Complete insulation service.

Redwood Fibre Products Co., Inc., 1872 W. Washington Blvd., Los Angeles 7, Republic 2-1030—Bark wool insulation.

Western Asbestos Co., San Francisco and Sacramento—Insulation for pipe, boilers and refrigeration; packing and friction materials; refractory cements; corrugated asbestos roofing and siding; acoustical materials.

**INSURANCE**

Cass & Johansing, 323 W. 6th St., Los Angeles, Mutual 5371—Insurance brokers.

Stephens-Witten Co., 714 W. Olympic Blvd., Los Angeles, Richmond 2236—Insurance, bonds.

Walworth Detective Service, Ltd., 8020 S. Vermont Ave., Pleasant 2-4524—Employees bonded, armed watchmen and uniformed guards by day or month.

**LABORATORIES—TESTING**

California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

**Hanks, Abbot A., Inc.**, 624 Sacramento, San Francisco—Engineers and chemists; inspecting, testing, consulting; concrete, steel, materials; research and investigation.

Smith-Emery Co., 920 Santee St., Los Angeles, Trinity 4791—Chemical tests and investigations conducted.

**LATH**

**Schumacher Wall Board Corp.**, 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

**LIGHTING FIXTURES***(See Fluorescent)*

Incandescent Supply Co., 647 Mission, San Francisco—Lighting fixtures and lamps, fireplace furnishings, pictures and mirrors, electrical supplies and marine fixtures.

**LINOUEUM CONTRACTORS**

**Hammond Bros. Corp.**, 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

**LUMBER**

Arcata Redwood Co., 5410 Wilshire Blvd., Los Angeles, Webster 7828.

Associated Lumber & Materials, Inc., 11214 Exposition Blvd., Los Angeles, Bradshaw 2-4284, Arizona 3-5106.

Brush Industrial Lumber Co., 5901 S. Central Ave., Los Angeles, Century 2-0188.

Burns Lumber Co., 170 S. Beverly Dr., Beverly Hills, Bradshaw 2-3388.

**California Builders Supply Co.**, 700 6th Ave., Oakland, Higate 6016—Sash, doors, millwork, panels, wall board.

Christenson Lumber Co., Evans Ave. and Quint St., San Francisco, Valencia 5832.

Fox-Woodsum Lumber Co., 714 E. California Ave., Glendale, Citrus 3-1121, Chapman 5-1295.

Gamerston & Green Lumber Co., 1800 Army St., San Francisco, Atwater 1300.

Glick Bros. Lumber Co., 8423 S. Alameda St., Los Angeles, Jefferson 2151.

Golden State Lumber Co., 2436 Santa Monica Blvd., Santa Monica, Santa Monica 5-3275, Ashley 4-2513.

H & H Lumber Co., 11,210 S. Vermont Ave., Los Angeles, Thornwall 5525.

Hammond Lumber Co., 20th & Alameda Sts., Los Angeles, Prospect 7171.

Herzog Lumber & Door Co., 1660 E. Manchester Blvd., Los Angeles, Lafayette 0976.

Hobbs Wall Lumber Co., 405 Montgomery St., San Francisco 4, Garfield 7752.

Hogan Lumber Co., Second at Alice, Oakland, Glen-court 6861—Wholesale and retail lumber, millwork, sash and doors.

Huff Lumber Co., 116 W. 116th St., Los Angeles, Pleasant 2-4171.

Lamon-Bonnington Co., 16 California St., San Francisco, Garfield 6881—Lumber and products.

Mullin Lumber Co., 1950 W. Slauson Ave., Los Angeles, Axminster 6191, 10,900 Ventura Blvd., N. Hollywood, Sunset 2-7311, Stanley 7-1432.

**OLSON LUMBER CO.**, 1001 S. Fremont Ave., Alhambra, Cumberland 3-1297, Atlantic 2-4171.

Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles, Adams 5171.

Pacific Lumber Co., The, 100 Bush, San Francisco.

Pacific Mutual Door Co., 1600 E. Washington Blvd., Los Angeles, Prospect 9523—Plywood.

Pope & Talbot, Inc., 714 W. Olympic Blvd., Los Angeles, Prospect 8231—Lumber, shingles, piling and ties.

Red River Lumber Co., The, Western Pacific Bldg., Los Angeles, Prospect 0311.

San Pedro Lumber Co., 1518 S. Central Ave., Richmond 1141.

Schafer Bros. Lumber & Shingle Co., 117 W. 9th St., Los Angeles, Trinity 4271.

Shelvin Pine Sales Co., 330 Petroleum Bldg., Los Angeles, Prospect 0615.

Stanton, E. J. & Son, Inc., 2050 E. 41st, Century 2-9211—All kinds of lumber, including spruce, fir, pine, redwood, birch, oak, mahogany, balsa and lignum vitae.

Southern Hardwood Co., 1166 E. 58th St., Los Angeles, Adams 4168—Wood floors.

Tocino Lumber Sales, 714 W. Olympic Blvd., Los Angeles, Prospect 1108.

The Union Lumber Co., Crocker Bldg., San Francisco.

Wendling-Nathan Co., 5225 Wilshire Blvd., Los Angeles, York 1168—Lumber.

Western Door & Sash Co., 5th & Cypress Sts., Oakland, Templebar 8400.

Western Hardwood Lumber Co., 2041 E. 15th St., Los Angeles 55, Prospect 6161.

Western Mill & Moulding Co., 5941 S. Western Ave., Los Angeles, Twinoaks 1660—Lumber.

White Brothers, 5th and Brannan Sts., San Francisco 7, Sutter 1365—Lumber.

Wholesale Building Supply, Inc., 1607 32nd St., Oakland, Templebar 6964-5-6.

**MILLWORK**

**Pacific Manufacturing Co.**, 142 Sansome St., San Francisco, Garfield 7755—High class interior finish quality millwork.

Rumple & Collins, 2327 Cotner Ave., W. Los Angeles, Bradshaw 2-1741, Arizona 9-5700—Millwork.

**MOLDINGS**

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Wood, stainless steel and plastic moldings for all purposes.

**NOISE-LEVEL TESTING**

**Harold E. Shugart Co.**, 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-level testing; sound conditioning with Acousti-Celotex.

**PAINTING CONTRACTORS**

J. P. Carroll Co., 218 N. Juanita Ave., Los Angeles, Drexel 2108—Painting and decorating contractors.

John Colton Co., 1332 Wilshire Blvd., Los Angeles, Exposition 1161—Painting contractors.

William Gelfan, 1221 S. La Grea Ave., Los Angeles, York 1166—Painting, decorating.

**Klaas Bros.**, 2021 Hyperion Ave., Los Angeles, MorningSide 1-1159—Painting and decorating.

Tormey Co., The, 562 Fulton St., San Francisco, Underhill 1913—General painters and decorators.

Western Painting & Maintenance, Inc., 823 N. La Cienega Blvd., Los Angeles, Bradshaw 2-4088—Painting contractors.

Western States Painting Co., 1730 W. Slauson Ave., Los Angeles, Axminster 8137-8138—Contractors.

Williams Waterproofing & Painting Co., 4351 Melrose Ave., Los Angeles, Olympic 1928.

**PARTITIONS**

Marsh Wall Products, Inc., 140 Twelfth St., Oakland, and 428 Rosemont Blvd., San Gabriel—Plastic finished, marble patterns and wood veneer panels for wall partitions, washable and easy to keep clean.

**PLUMBING & HEATING**

Coony & Winterbottom, Inc., 25 N. Michigan Ave., Pasadena, Sycamore 3-6929, Ryan 1-6533—Plumbing and heating contractors.

Hickman Bros., Inc., 471 W. 8th St., San Pedro, San Pedro 1163, 910 E. Anaheim St., Long Beach, Long Beach 6-1459—Plumbing, heating, ventilation.

Hickman & Ritter, 2141 Charnwood Ave., Los Angeles, Capitol 1-6117—Plumbing and heating contractors.

J. Hokom Co., 860 N. Highland Ave., Los Angeles, Hollywood 3931—Plumbing, heating, ventilating, sprinkler systems.

Johnston & Asher, 1319 S. Los Angeles St., Los Angeles, Richmond 6369—Plumbing, heating contractors.

Munger & Munger, 174 E. Union St., Pasadena, Sycamore 6-2661—Plumbing, heating, ventilating.

Pangborn Plumbing Co., 5717 S. Broadway, Los Angeles, Pleasant 2-4167—Plumbing and heating contractors.

Ross Plumbing Co., 314 N. Crescent Heights Blvd., Los Angeles, York 5118—Plumbing and heating.

**U. S. Grant Supply Co.**, 3625 S. Grand Ave., Los

Waterman Plumbing Co., 8920 Melrose Ave., Los Angeles, Oxford 5880, Bradshaw 2-2751. E. Willardson, 2880 Rowena Ave., Los Angeles, Olympia 2156-7—Plumbing and heating contractors. Wilmer Plumbing Supply Co., Inc., 5812 W. Pico Blvd., Los Angeles, York 8178-9—Plumbing and heating contractors.

#### PREFABRICATION

**Hayward Lumber & Investment Co., Prefabrication Division, 4085 E. Sheila, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.**

#### ROOF CONSTRUCTION

Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.

**Summerbell Roof Structures, 754 E. 29th Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs and all types of timber structures.**

#### ROOFING

California Waterproofing Co., 613 N. Virgil Ave., Los Angeles, Olympia 2993—Roofing, waterproofing. El Rey Products Co., 1638 San Pablo, Los Angeles, Capitol 1-1101—Roofing; composition shingles, asphalt roofing and shingles, building papers, roof coatings. Industrial Roofing Co., 616 N. Cummings St., Los Angeles, Trinity 3077, Angelus 8314. Eugene Meloney Co., 4700 W. Pico Blvd., Los Angeles, York 5231—Roofing. McCullough & Co., 2526 S. Hill St., Los Angeles, Richmond 0371—Roofing, insulating, waterproofing. Owen Roofing Co., Inc., 915 Santa Fe Ave., Los Angeles, Trinity 7167. Paraffine Cos., Inc., The, 4231 E. Firestone Blvd., South Gate, Jefferson 4141—Roofing, shingles, paints, linoleum, building materials. Pioneer Roof Co., 608 Mateo St., Los Angeles, Van-Dike 4523.

**Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griphath gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofing, shingles.**

#### SHEET METAL

California Cornice Steel & Supply Co., 1620 N. Spring St., Los Angeles 53, Capitol 1-1131—Sheet metal contractor. Forderer Cornice Works, 269 Potrero, San Francisco, Hemlock 4100—Hollow metal products, interior metal trim, elevator fronts and cabs, metal plaster accessories, sanitary metal base, flat roll metal screens, metal cabinets, commercial refrigerators. Hodges Sheet Metal Products, 5851 S. Broadway, Los Angeles, Tornwall 4565. Main Cornice Works, 1416 N. Main St., Los Angeles, Capitol 8134—Copper and steel fabrication, supplies. Slauson Avenue Sheet Metal Works, 1863 W. Slauson Ave., Los Angeles, Axminster 7734.

#### SHOWER CABINETS

Fiat Metal Mfg. Co., 32 S. San Gabriel Blvd., Pasadena, Ryan 1-6280—Shower compartments. Marsh Wall Products, Inc., 140 Twelfth St., Oakland, and 428 Rosemont Blvd., San Gabriel—Prefabricated shower stalls, meet government requirements and specifications.

#### SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265—Sound control service.

#### SOUND SYSTEMS

Altec Lansing Corp., 1210 Taft Bldg., 1680 N. Vine, Hollywood 28, Hillside 1121—G. L. Carrington, president—Manufacturers of theater and public address sound systems and special electronic devices. Sound Systems Co., 453 Roosevelt Bldg., 727 W. 7th St., Los Angeles, Michigan 8784—Air raid warning, intercommunicating, fire-warning, call and paging, industrial music systems.

#### SPECIALTIES

Alvo Nut & Bolt Co., 2314 W. 8th St., Los Angeles, Tucker 4191—Nuts, bolts, screws, washers. American Liquid Gas Corp., 1109 Santa Fe Ave., Los Angeles, Trinity 6278.

**The Deming Co., 817 Yale St., Los Angeles 12, Mutual 4102—Bituminous sewer joint compound, plasticized sulphur base sewer joint compound, plasticized sulphur base compound for jointing bell and spigot water pipe, acid-proof cement, synthetic resin acid-proof cement.**

Emsco of San Francisco, Hemlock 5436, 5437—Pneumatic equipment contractors. Gunn, Carle, & Co., 20 Potrero Ave., San Francisco, Underhill 5480—Cabot's brush cleaner for maintenance of paint brushes. Ocean Short Iron Works, 550 Eighth St., San Francisco, Underhill 4310—Boilers, high pressure and heating. George M. Philpott Co., 1160 Bryant St., San Francisco, Underhill 2977—Rock drilling equipment, ball and roller bearings. Price Building Specialties, 35 Gilbert St., San Francisco, Un. 6733. San Francisco Iron Foundry, 260 Townsend St., San Francisco, Douglas 1175—Steps, nozzles, platforms, sidewalk boxes, all types gray iron castings.

Renaud, Fred S., & Co., Inc., 1014 W. 84th Pl., Los Angeles, Pleasant 2-6181—Power plant equipment, steam specialties, water softeners, pumping machinery, hydraulic equipment.

Simonds Machinery Co., 816 Folsom St., San Francisco—“American Marsh” Redi-Vac Vacuum Heating Pump; send for Bulletin 441. Universal Form Clamp Co., 333 7th St., San Francisco, Underhill 7173—Structural form ties.

#### SPRINKLER SYSTEMS

Automatic Sprinkler Maintenance Co., 1725 E. 7th St., Los Angeles, Tucker 6259. Barnard Engineering Co., 736 E. Washington Blvd., Los Angeles, Prospect 9125—Fire sprinkler systems. Curtis Automatic Sprinkler Co., 6627 McKinley Ave., Los Angeles, Twin Oaks 4218—Fire sprinkler systems. Campbell, Scott E., 1651 Cosmo St., Los Angeles, Gladstone 7485—Automatic fire sprinkles. Viking Automatic Sprinkler Co., 2715 E. 12th St., Los Angeles, Angelus 7191.

#### STEEL

Bethlehem Steel Co., 20th and Illinois, San Francisco. Columbia Steel Co., Russ Bldg., San Francisco. Consolidated Steel Corp., Ltd., 5700 S. Eastern Ave., Los Angeles, Angelus 7131—Structural steel, plate work. Herrick Iron Works, 18th at Campbell, Oakland, Glen-court 1767—Structural steel and reinforcing steel. Independent Iron Works, 821 Pine, Oakland—Structural steel, ornamental iron, steel service stations, steel tanks, standard steel mill buildings, bridges. Judson Pacific Co., 1200 17th St., San Francisco—Structural steel for class A buildings, bridges, etc. Michel and Pfeffer Iron Works, Harrison and 10th Sts., San Francisco—Manufacturers of metal products. Pacific Iron & Steel Co., 11633 S. Alameda St., Los Angeles, Jefferson 8181—Steel and plate work for all purposes. Radford Iron Works, 1845 Victory Blvd., Glendale, Citrus 2-3564—Tank stands, steel buildings, pipeline welding. Smoot-Holman Co., 321 N. Eucalyptus Ave., Inglewood, Oregon 8-1217—Pressed steel porcelain products. Union Iron & Steel Co., 1550 N. Indiana, Los Angeles, Angeles 8291—Structural steel and special plate work. Western Iron & Metal Co., 2500 Santa Fe Ave., Los Angeles, Jefferson 1268-9204—Steel fabricators and erectors. W. S. Wetenhall Company, 17th and Wisconsin Sts., San Francisco, Hemlock 1480—Reinforcing steel fabricated and installed.

#### STEEL WINDOWS AND DOORS

Soule Steel Co., San Francisco, Los Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

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Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-level testing; sound conditioning with Acousti-Celotex products.

#### TILE

Basalt Rock Co., Inc., Napa—Basalt cambered shingle tile, permanent, fireproof, storm-safe, colorful, economical.

Musto-Keenan Co., 1801 S. Soto St., Los Angeles, Angelus 6151—Marble and tile contractors.

Pacific Tile & Porcelain Co., 3428 W. Pico St., Los Angeles, Republic 4176. Pomona Tile Mfg. Co., 629 N. La Brea Ave., Los Angeles, York 1177.

#### TILE—NON-CERAMIC

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Plastic finished tile pattern wall board for bath and kitchen; washable and easy to clean.

#### TIMBER CONNECTORS

Timber Engineering Co. of California, 691 Chamber of Commerce Bldg., Los Angeles, Prospect 8269—Timber connectors.

#### TOOLS—ELECTRIC

Truad Co., The, 1019 N. Madison, Los Angeles, Olympic 2924—Tools, dies, drill jigs, fixtures.

Zonne Electric Tool Co., 2226 S. San Pedro, Los Angeles, Richmond 2277—Electric portable tools, saws, hammers, drills, screwdrivers, grinders for every purpose.

#### VENEERS

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#### VENTILATORS

Western Engineering & Manufacturing Co., 1726 E. Washington Blvd., Los Angeles, Prospect 9540—Booster fans for roof ventilators, gravity or power ventilators.

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## LOS ANGELES INVENTORY

continued from page 39

gainfully employed. Synthetic rubber production may somewhat add to this percentage, although not very extensively.

Perhaps one of the safest increases in employment might stem from such basic production as steel and light metals.

In Los Angeles prior to the second world war there was hardly conspicuous evidence of "marching battalions of industrial workers," but rather a motorized, variable, non-organized army of commission salesmen, trying their luck in the offering of local and eastern products, of all kinds of services, and last but by no means least, real estate.

## DECENTRALIZATION AND AGRICULTURE IN A METROPOLIS

Close to 30 per cent of the metropolitan population are engaged in agricultural pursuits such as truck farming, chicken raising, but often also appendages to the local fruit growing and canning industry which tends to draw on fluctuating migratory labor, mostly Mexican. The Los Angeles region, even after the forced exodus of Japanese labor, remained an outstanding agricultural producer among the metropolitan counties of the United States. The mentioned rural occupations furnish in part the interpretation for the exceptionally low density of settlement in this officially urban area. The population density is one-half that of Oakland, one-fifth that of San Francisco, one-eighth that of New York.

But it is the complete motorization of private transportation that has made for or helped toward an unprecedented decentralization of living, dwelling, and unemployment areas. It is a type of decentralization that often borders on confusion and makes commuting a multi-directional, undefined daily flow very different from that of other American, colonial, or European cities of similar size.

The simple systole and diastole of the city heart of New York, with a crowded but clearly routed commutation current along its elevated and subway lines, is in striking contrast to the million roaming motor vehicles which populate the immense network of Los Angeles boulevards, bussed with transportation from everywhere to everywhere.

Los Angeles, perhaps the first region which has acquired truly metropolitan magnitude after the advent and during the age of motorization, and of popularization of the private vehicle and the truck, is as fully unthinkable without these technological items as Chicago is without its railways, which in turn have characteristically nursed that city to its size.

While long distance and suburban railways notoriously make for lineal growth of habitational density along ribbons, tributary to these public carriers, the private motorization brings about a true areal extension with almost unlimited possibilities of subdivision and habitation spread.

## VAGUE VALUES FOR LACK OF INTEGRATION

The shifting and unpredictability of real estate values, the vague speculative possibilities on 1,000 square miles of land with good accessibility by private rubber tires, have in the past constantly overtaken and interfered with premeditated planning, as represented by the county's regional planning commission and the city's recently and greatly revitalized planning department.

A speedy and often flimsy residential building activity produced quick inflammatory price and prestige increases of certain quarters, only to be soon followed by years of precipitated contagious obsolescence, while again other sections are "being developed" and loudly advertised.

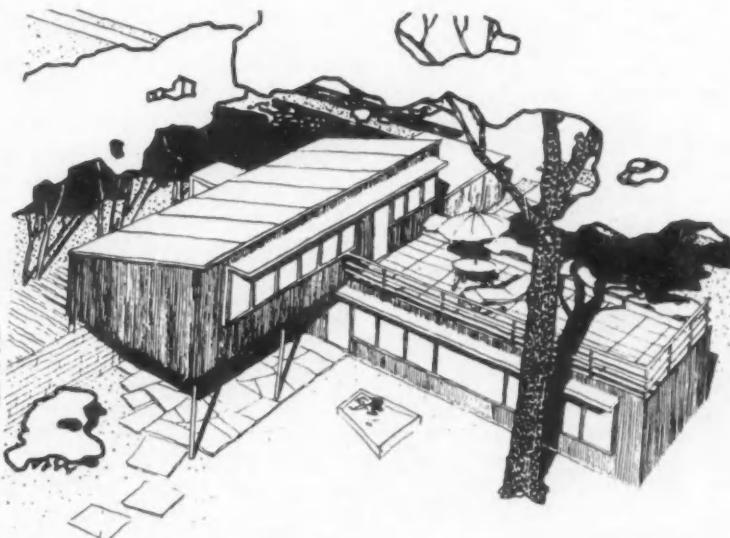
These are no doubt children's diseases of a still loosely governed, vastly extended region with more than a million private motor cars, the imminence of ever more numerous vehicles on land and in the air, and thus further spread. All of it produces phenomena hardly understandable to connoisseurs of the more traditional city and its problems.

## COMPARISON WITH OTHER METROPOLISES

In 1931 the International Congress for Modern Building (CIAM) arranged an instructive exhibition of metropolitan maps illustrating several dozens of first-rate population centers through all countries. In order to increase the desired instructiveness of this side-by-side of regional plans, all of them were brought to the same scale, and made expressive by symbols according to a unified legend. This scale and the rules of presentation were decided on by a splendid European committee meeting in Amsterdam, and were found well suitable for

continued on page 46

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Roy L. Tarleton, General Manager

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## LOS ANGELES INVENTORY

continued from page 45

that city, for Brussels, for Warsaw, and in fact for practically all of the centers considered.

However, the scale chosen produced a monstrosity of oversize when applied to the metropolitan region of Los Angeles. The numerous sectional mounts necessary to compose the Los Angeles map filled for themselves huge walls of the exhibition hall, practically monopolizing the space. The required symbolic indications such as of the location of workers' quarters, garden districts, cottage suburbs, quarters of multi-story apartments, conspicuous slum and blighted areas, business zones, all quite easily noted on European or east American city maps, were shown to be almost ridiculously inapplicable when charting and characterizing Los Angeles and its environs.

A map produced according to this established set of rules became a huge and strange jungle of misunderstandings, not possible for interpretation even by connoisseurs and experts of city characteristics in other parts. They appeared out of proportion to tributary habitation areas.

To the puzzling amazement of European students, business zones, for example, seemed to stretch hundreds of miles along endless traffic boulevards which cut through unoccupied or agricultural areas. Cottage suburbs, and satellite garden cities which form defined and precious spots of advanced development in Brussels or Amsterdam, seemed to extend amorphously over three hundred square miles or so, on this monster map of Los Angeles. Multi-story slums with their appalling density of population were, according to the set rules of recording, easily and frequently located on maps of Paris, Whitechapel, Manhattan, Nantao-Shanghai or Cairo, but such slums seemed to be entirely absent in Los Angeles. This anomaly made the Southern California metropolis look like a paradise, or else it had to be admitted that here existed a type of blight which fitted none of its classical descriptions. Multi-story apartment groups appeared forlorn as tiny specks or clusters on this gigantic map, indeed very unlike the solid multi-story, multi-family sections so prevalent on any of the other exhibits.

Railway tracks and common carrier systems so commonly conspicuous on other city maps from Vienna to Chicago were found only after rather close scrutiny in the spreading picture of Los Angeles which, however, strangely showed the possible locations of almost fifty aircraft landing fields.

All this emphasized strikingly a uniqueness of layout, a type of very loose metropolitan aggregation and of habitational routine hardly comparable and commensurate to anything else of the sort on the globe.

Interpreters of the mentioned map exhibition agreed that it was possible to assume two points of view in evaluating this singular phenomenon: either it may be a "freak" caused by a very special circumstantial constellation, well interesting as such in its place—even instructive and amusing—like any *play of nature*.

Or else this youngest metropolis had some *generic significance*, an instructiveness reaching far beyond that of merely a special case and pointing to future routes of general evolution.

At any rate, with all its shortcomings this metropolitan region of Los Angeles, Wilmington, San Pedro, Long Beach, Pasadena, and perhaps Riverside, San Bernardino, and Ventura offers a most instructive object of study and of stimulating information.

Home ownership, so attractive to many of Los Angeles' immigrants, as we have seen, has through the recent decades been on a steady decline. (See also the W. P. A. Housing Survey of Los Angeles.)

In 1900, 10,049 families owned their homes; 12,745 were tenants. In 1930, 135,395 were owners; 227,862 lived in rented places.

At any rate, it would be a grave misstatement to say that large-scale rental projects, such as subsidized or made possible by the Federal Housing Administration through limited dividend corporations, or by the Federal Public Housing Authority through county and city, introduce as a novel feature tenant occupancy in lieu of traditional ownership.

It is safe to assume that—with or without governmental projects—in the middle of this century almost twice as many families in the Los Angeles basin will live in rented bungalows, residences, or apartments, than will own their homes, and this in spite of low interest F. H. A. loans to prospective owners.

In the recent expression of opinion from an advisory body of experts to the California State Planning Board, it became clear that espe-

cially for families with a rental capacity of \$20 or less a month, the normal type of home ownership must often be considered much more harassing than beneficent, and that the geographical adjustment of residence to shifting employment markets makes rental tenancy quite desirable to a great part of the population.

One of the important problems, then, remains to plan and to actually make rental projects humanly and communally attractive and gratifying. Or to introduce sound concepts of a collaboratively protected and controlled neighborhood to replace a fictitious, mortgage-burdened possession by a share in a small community of walking distances, with all the green areas, recreational facilities, kindergartens, hobby shops, etc., used and enjoyed by all holders. The "mutual ownership" idea of Lawrence Westbrook and his friend David Williams may have its postwar future in this spreading region of peculiar problems.

## CHARTING LOS ANGELES

The accompanying maps, prepared by the author with the assistance of a group of younger members of the International Congresses for New Architecture more than a decade ago, endeavor to show graphically outlines and character of growth of this metropolitan area to indicate where and what sort of employment is found and how commuting developed. The method still remains of interest and is capable of suitable elaboration.

Images of little oil derricks, motion picture cameras, milk bottles, served to symbolize such employment markets as oil fields, film studios, and dairy plants. A little apple means fruit growing; a sickle, truck farming. The image of an airplane stands for one of the numerous landing fields; the profile of a steamship, for a commercial pier; that of a sailing boat, for a yacht harbor; that of a tanker, for an oil dock. A cross indicates a cemetery; a capital M, a wholesale market; E, an institution of higher education; R, one of research, etc. Cross hatching is a business zone. Black, heavy industry districts. Certain symbols indicate the type of lodgings prevalent in the different parts of the city, such as apartments, garden dwellings, luxury residences. Slums are not specifically shown (but just such a *map of substandard structures*, clearly violating the housing act, would be a fertile basis for a constructive program).

Figures 1 to 13 mark the average number of stories found in a district, other figures give the year of settlement of each district, which makes of the map a dramatic historic picture of development motion and permits a conclusion on the growth tendencies of the near future. The other map supplements the first one by presenting the general communications, and commuting conditions between residential areas and employment markets. It shows existent and contemplated highways, common carrier lines of all kinds in relation to terminals, air landing fields, etc. The concentric circles give center distances from five to five kilometers.

*A network of freeways with flowing interchanges, belts of landing and parking areas around commutational aims, primary, secondary, and freight air transfer units will presently bring profound changes.*

## PLANNING RESEARCH TO MAKE LOS ANGELES A KNOWN QUANTITY

Dozens of carefully interlocked and significant study maps of similar intent, but much expanded purpose of clarification, will have to be drawn; hundreds of statistical researches, countings, tabulations will be needed to comprehend the socio-economic, physiographic, and technological relationships, so that further planning becomes more secure and implied predictions more reliable.

I have lived and visited in a goodly number of large cities around the globe, but I feel Los Angeles is of all metropolises *the most unknown*. More than any other city I have encountered it is *unknown to its own inhabitants*. They are in the average strikingly unfamiliar with its social and ethnic fabric, with its economic mainsprings, and even with major physical features of its far-flung and thinly spread body. A huge and beautiful green area like Elysian Park, which has few equals in the world, may, for example, lie practically in the center of this city and be unknown to 95 per cent of its population! It may become mutilated by speedways and airports, cut and carved into it, but no one will defend it like, say, Central Park which is so dear to all New Yorkers. It must be made a fascinating study subject to its again increasing children in truly contemporary schools!

Los Angeles must above all be made known to the Los Angelinos! The superficial ironical appraisal of intellectuals, and the ignorance of the naive must give way to a vital experience of this still promising region by its own citizenry. Professional planning then will have its natural stimulus in resounding public interest, and there it will find its continuous civic guidance.

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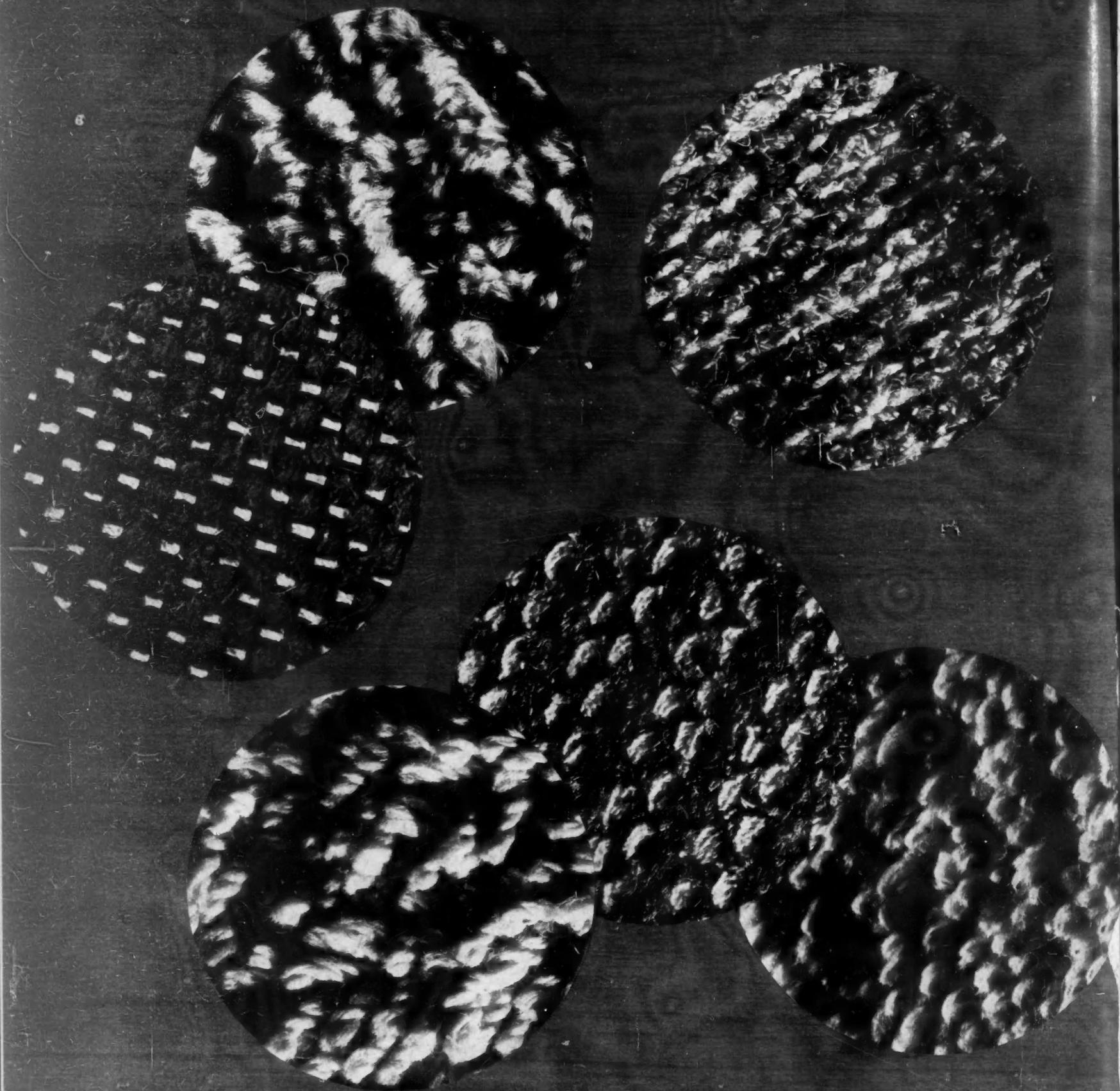
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